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MONO-ALU FOLKLORE

(BOUGAINVILLE STRAIT, WESTERN SOLOMON ISLANDS)

BY

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B.A. (Lond.)

Thesis approved for the Degree of Doctor of Science (Economics) in the University of London.

LONDON

GEORGE ROUTLEDGE & SONS, LTD.

BROADWAY HOUSE: 68–74 CARTER LANE, E.C.

1926

398.2
W56m

The publication of this work has been aided by a grant from the Publication Fund of the University of London.

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Printed in Great Britain by Stephen Austin & Sons, Ltd., Hertford.

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INTRODUCTION

THE collection of Tales and Song Texts here given was made during a stay in Alu and Mono, Bougainville Strait, Western Solomon Islands, in 1908–9 for ethnological research of ten months. Before this I had spent about two-and-a-half months in Simbo (Eddystone). also in the Solomon Islands, in company with the late Dr. W. H. R. Rivers and Mr. A. M. Hocart. Most of them, it will be seen, were taken down from the dictation of the Mono-Alu man Bitiai—to whom I owe much—a blind man, son of the late chief ' Big ' Gorai. The song texts were given me (in all cases probably) from dictation without the music. In the case of eight of the tales I have no Mono text. Many of the tales though gathered by me in Alu or in Mono, come from outside the islands in the Bougainville Strait—from Buim (South Bougainville).

Mono is known as Treasury Island, Alu as Shortland Island; with Fauru they may be grouped as the islands of the Bougainville Strait.

Some sixty to seventy years ago the Mono people conquered Alu and Fauru; and to-day Mono is the speech of all three islands. Few remains of the Old Alu speech (that is, the tongue spoken in Alu before the Mono conquest) are left: the Old Alu folk seem to have been either killed off, or sent fleeing to Buim. We shall meet traces of Old Alu speech in the tales. Fauru I did not visit; probably the same thing happened there, though possibly not to so great an extent. For culture, including speech and folklore, we may take Mono-Alu-Fauru as a unit-area, the area of the Mono culture and people.

The Old Alu culture and people evidently differed little from the Mono—as we see from what is known of the Old Alu speech.

The Buim languages are held to be ' Papuan ', Mono is held to be ' Melanesian '. But in the cultures there are probably many likenesses. From the comparative notes the existence will be seen of a good deal of parallelism in the folklore. Mono-Alu-Fauru lie close to Buim; there has always been a lively intercourse between the two areas. Buim songs to-day predominate to a great extent in Alu and Mono; they are richer in content (as also probably musically) than those of Mono-Alu, as can be seen in Thurnwald's

great collection. Here, as always, we must bear in mind that the Mono people (including those in Alu and Fauru) are a dying race; with them is dying their culture; on their life and thought lies the weakness that comes before the end. We are in the last twilight of a people.

Ribbe ('Zwei Jahre,' etc.) gives some tales from Mono-Alu-Fauru; some of these were not heard by me. Guppy ('Solom. Isl.,' p. 141) gives the musical notation of some songs; Ribbe gives (p. 87) a passage in musical notation.

In the first part I have given summaries of the tales; these summaries are classified and grouped, with notes and comparisons. In the second part come the texts in Mono speech (where I have them) with translations; and English texts (only) in eight cases. Afterwards notes, mainly philological, are given. In the third part comes a Mono-English glossary to the tales and songs; and lists of motives, flora, fauna. I did not obtain any records of the music.

As to the classification of the tales, any attempt will be to a certain extent pragmatic and subjective. A tale is essentially a bundle of motives, and when we see from other areas the combinations into which the motives can enter, the structure is often found to be somewhat loose; the comparisons show, how motives or their analogues may enter into various combinations. Perhaps as an index to this loose texture of the tales we may give the case of the motive of 67t (*nakia, usi*, etc.), which, while by one informant it was put into this tale of Bunosi, was said by another to belong to the tale of Sipanggu (57).

An essential purport, however, for each tale can always, or nearly always, be determined; but sometimes it would be possible to classify a tale under more than one head.

In the classification used the first group is of tales dealing with origins, natural and human, and changes in culture, that is history; with these are included tales referring to the chiefship. Tales about taro are then given a group to themselves. The next three groups deal with women not sprung from women, and with animals and snakes. Tales with a sexual import make up the next group; then come tales where cannibalism may be looked on as the main motive. Next we have two groups dealing with wonder-journeys, followed by tales of supernatural beings; and lastly a few tales of actual happenings. We thus get eleven main groups in all.

The looseness of the structure of the tales makes it advisable as a leading principle to look on a tale as a bundle of motives; and to deal generally with these in comparisons, and not with tales as organic wholes. In the comparisons given here it will probably be seldom, if ever, that a whole tale as such can be traced beyond our area, but

we shall find motives appearing in various areas in varying degrees of analogy. We get a general picture of a criss-cross, where motives (and their modifications) enter in a variety of combinations.

For comparative purposes eight works are drawn upon (see list). These were chosen on no very definite principle. Between them, however, they are found to give, as it were, shafts sunk at points in an area ranging from Eastern Melanesia, north of the New Hebrides, to Papuo-Melanesian New Guinea (and the Torres Straits). This area may approximately be called Melanesia, as distinguished from Polynesia, Micronesia, Papua, Australia, to the East, North, West, and South.

In Fiji we should find a transition to Polynesian folklore, a definite Melaneso-Polynesian mixture. The transition to Papuan folklore is very likely to be seen within this main area ; even if we call it Melanesia, we have undoubtedly strong ' Papuan ' elements within it as well. The existence of Papuan tongues is known of in Bougainville, within a few miles of Mono, Alu, and Fauru. Many of the tales given by me come from Buim (South Bougainville) ; and a great part of those given in Thurnwald, whom I have drawn on for comparison, are from this same area. There are said to be likenesses between the Buim and the Mono-Alu cultures ;[1] and we see from the comparisons a certain mingling of the folklore. When we get further west, to the definitively Papuan province, we may expect to find at the borders a like mingling of the stocks ; there are, we see, ' Melanesian ' motives to be found in the Torres Straits folklore.

It would seem that, ethnologically, we should aim at the marking out of definite folklore provinces, based on the nature of the motives making up the tales. This, of course, involves an analysis of the stock of tales, so far as it is gathered, from a given area, which may be provisionally at first marked out on the general lines of the culture, especially speech. Detailed study may lead to our finding that the folklore stock does not coincide in range with the general culture, or with speech ; just as, for example, in geographical botany or zoology the ranges of all the elements of a flora or of a fauna are not necessarily coincident. The aim will be to mark out areas, within each of which there is an appreciable *density* of folklore identity. It may be that a kernal or nucleus will be found, fading off as we approach the boundaries of other areas, which conversely send an admixture of their own stock of motives into the area we are concerned with ; and that we shall have an evident mingling at certain border districts. The fixing of the bounds of any province—whether biological or cultural—will always be to a certain extent arbitrary : lines have to be drawn.

[1] The writer did not visit Buim.

The surest way can only be to pick out a reasonably great complex of elements, and strive to fix its range. To take the extreme case of one element only being dealt with, it may be found that such an element can be traced over vast areas, perhaps be found world-wide. In marking out folklore areas, we should, therefore, take reasonable complexes of motives, which complexes, again, may be modified from time to time through further research, and as a result the areas likewise modified. We need not expect ever to reach finality, though there will probably be found some degree of relation between the boundaries and the geographical conditions. The material of the complex in each case will have a close relation to the general culture of the area, though the relation between the two need not be the same throughout the folklore area ; the folklore is one department only of a people's general culture. The choice of this material, perhaps, may be to some extent a pragmatic or arbitrary one ; but the aim always will be to make it 'natural', that is, in close relation to the general culture.

The folk-tales of the more primitive cultures do not perhaps always have all the attention they deserve from field-workers. Probably the different peoples vary in the degree in which they are ready to communicate their stock, and in the stock itself which they can communicate if they will. But where the readiness, or pleasure, to communicate, and a stock for communication, are to be found, the folk-tales may give one more opening into the speech, and some of the ideas and culture-elements of a people.[1] That this is true of the songs can be seen from Thurnwald's collection and remarks ('Forschungen, etc.,' Bd. i, Berlin, 1912).

The folk-tales have a value besides the linguistical : they embody elements of the general culture and ideas ; and not only those of the present, but they may carry, fossil-like, traces of earlier stages, or overlaid elements from past history.[2] These will probably often receive light and meaning from comparison with other cultures, where the living practices may show the meaning of the folklore fossils, as the living fauna may give meaning to fossil remains.

It must be borne in mind that a good deal of the stock of tales

[1] O. Spengler : 'Untergang d. Abendlandes,' vol. i, 11.–14. Ed., 1920 (referred to below as Spengler) gives the Myth a deeper and truer aspect. He says : 'The strength of the myth-making tendency even in a late mind is seen in the latest creation of this latter—physical mythology. Here the scientific spirit is made to serve the mind's end. Every atomic theory is a myth ; the kinetic gas theory is as much so as the Edda' (p. 584). 'A physical theory is an intellectual myth' (p. 589).

[2] P. Hambruch ('Südseemärchen,' 1921, Introd., p. iii) quotes von der Leyen as follows : 'The tale (*Märchen*) is an indispensable help, throwing its light deep into the inventive powers (*Dichtung*) and into the spiritual, religious and ethical growth (*Werden*) of mankind.'

here given comes from Buim. Strictly speaking, the Mono-Alu-Fauru area is our main area—which we will call 'our area', or 'the Mono area'—with which comparison is to be made; and it is to be remembered that the stock here given is a mixed one from two areas, and remarks have to be qualified by this condition. A Buim tale (taking Buim as a unit) belongs to a different area from Mono-Alu-Fauru; while conversely Buim is not a foreign area for such a tale.

Coming now to the tales, we sometimes find motives[1] arising from beliefs or wonts in the Mono area; see 06[2] (Sakusaku as a child-stealer), 33 (breadfruit taboo; compare the belief as to the *tafati*, a kind of breadfruit, and the beings called Ome). The motive of the bones renewing their life in 46 (Mono area) stands in relation to the burning-rites for a dead body in the Mono area. Tale 58 is from Buim; it seems to have a like reference to the disposal of the bone-remains of the dead (swallowing by eel); and such reference, it would seem, is to be found in 55 (from the Mono area; swallowing by *maguili*). In tales 48 (Mono area) and 51 (Buim) we have reference to the ceremonial standing by a *mamaifa* on a pig—an old Mono-Alu ceremony, found too in Buim. In 8 (probably Buim) the stepping over is probably of the same nature.

In Tales 2, 6, 48, 50 (all Mono), 04 (from ?), 18 and 49 (both Buim) there is the pitfall motive; the pitfall is a living practice in Buim for warfare and for pig-trapping. It may, of course, have been used, too, in the Mono area.

In 01 (Mono) is the motive of wrapping blood in a leaf: we find that in Buim there is in actual practice a rite analogous to this motive. The motive of the two pools in 8 (probably Buim) and in 48 (Mono)[3] is found as a part of the belief in Buim as to the Journey of the lately Dead. In 44 (Mono) is reference to a raised house, which is not found in the Mono culture. The reference in 03 (Mono) to heads is probably an echo from another, a head-hunting culture; the Mono people were not head-hunters (nor were, presumably, the Old Alu). The tree-felling motive in 21 (probably Mono), and 54 (Mono) may be taken from actual incidents in wars among a people of tree-dwellers. The motive

[1] For a method of registering and identifying folklore material, see Krohn's system—which could be used for motives in ethnological folklore—as given in A. Aarne: 'Leitfaden d. vergl. Märchenforschung,' Hamina, 1913 (F.F. Communications, No. 13), pp. 66 ff. For sources for folklore material, see the same writer's: 'Übersicht d. Märchenliteratur,' Hamina, 1914 (F.F. Comm., No. 14).

[2] As this tale is about a Sakusaku (a Mono-Alu *nitu*) we may take the tale to be a Mono-Alu one, though the origin was not determined! 33 is probably a Mono tale.

[3] Cp. also note 2 to Summary 50, referring to a tale from Fauru given in Thurnwald.

of keeping a fish in a pool and feeding it in Tale 52 (Mono) may well be founded on the ways of fish-trapping in the New Hebrides and Santa Maria (and probably elsewhere) mentioned by Codrington ('Melanesians,' p. 318). With this may be mentioned the motive in 15 (Buim) of an eel being kept in a pool and fed. The incident in Soi (65, Mono) where a fish is caught by the teeth in some creeper may well be suggested by the kite-fishing recorded by Codrington ('Melan.,' p. 318) from the Solomon Islands and Santa Cruz. Perhaps the humming made by Foifoiti (62, Mono) is an echo of a serious belief in Vellalavella (cp. Thurnwald, 'Forschungen,' i, p. 431). So, too, the idea of the coitus practised in 02 (Mono) may be taken from some other people.

Finally, to take a comparison further away, we have in 46 (Mono) the motive of the bones being knocked off a bridge into a river, which idea is closely related to actual beliefs about the dead in pagan Borneo (see Summary 46, note 2).

The above considerations go to show how the stuff of the tales may partly be taken from the actual culture of their own, or of foreign areas.

In these tales we have also records of culture movements and changes; such are the tales of Bego (66), Soi (65), Bunosi (67) (66 and probably 67 are common to Mono-Alu and Buim, 65 belongs to the Mono area). In 8 (probably Buim) we seem to have the 'invention' of the bow; in 57 (Mono), and 12 (Mono) the introduction of shell-money, and shell arm-rings; in 53 (Mono) a change in the use of certain musical instruments; in 36 (probably Mono) a change in the nature of the chiefship. The frequent association of the eating of men's flesh with the eating of pig has undoubtedly to do with the contact between cannibalistic and not-cannibalistic cultures, and in general the supplanting of the former: cp. tales 45 (Mono), 8 (probably Buim), 16 (Mono), 48 (Mono), and 66 (Mono and Buim). Such culture changes in some cases, of course, may have taken place in some area away from the indicated home of the tale, which may merely carry on an indirect record. It will be noticed that we have generally to do not with origins, but with culture changes or movements; perhaps 28 (Buim) and 62 (Mono) are the only tales which can be said to explain origins; and these are of such timeless things as Death and the Sea.

We can see that between the Buim stock of folk-tales and the Mono stock there are certain points of contact. We find Komalala and Komakiki (41, Mono) appearing in two tales in Buim,[1] and here

[1] This element *kiki* being found in Buim suggests a borrowing from Melanesian culture.

they have a greater import than in the Mono tale. The name Saketia Morobita in 01 (Mono) recalls the name, *marabita*, of a hill in Buim, the subject of a tale there. We can perhaps detect the wandering of motives from the eastern Solomon Islands in 67 (Mono and Buim): the name Kafisi suggests names of personages given by Codrington from that area; the name or word *Somapaubohoa* found in 67 seems to be the modification of a phrase recalling an episode in a tale from here given by Codrington; and there is further motive analogy. If we assume that we have in *Somapaubohoa* a corruption of Bauro (a mountain in San Cristoval), this would point to a movement of the tale from the eastern to the western Solomons.[1] Likewise in the name *Manuka Banggara* in 46 (Mono) we seem to have a wandering from the mid-Solomons.[2]

Within the distribution of some motives we can see signs of degradation or degeneration: compare the difference between Oromurui (in 3, Buim) as an honoured food-bringer, and Sakusaku (in 14, Mono), who is merely a dirty trickster on children.[3] So too we can see the degeneration in the personality of Porana (in 02, Mono), when we compare his attributes in Buka (where he is a culture-bringer, though with a phallic element).[4] The same degradation is to be found in this personage in Choiseul and Rubiana.[4] This would point to a west to east drift.

Thurnwald points out possible astral interpretations of some of the tales collected by him, which collection includes some of those here given. Such an interpretation may perhaps be given in some cases, but this need not imply that it is present in the mind of the Buim or the Mono culture; it may be the projection thrown by cultures—higher ones—far off in time and space. As an example of a very clear solar thought-train, but not from the Mono area, we have the tale given by Codrington ('Melanesians', pp. 365–6) from Isabel, where a man goes up to the 'village of the Sun's children' above, and shows them fire.[5] Father W. Schmidt's distinction between sun and moon myths sheds meaning, perhaps, on the fact that in the following collection the one definitely astral tale has to do with the moon (Murila, 21, probably Mono).[6]

Spengler[7] has pointed out that for primitive cultures the

[1] See Summary 67, note 3.
[2] See Summary 46, note 3.
[3] Cp. also note 2 to Summary 14.
[4] See Summary 02, note 2.
[5] Cp. Summary 22, note 2.
[6] Both 21 and 22 (Mono) are sky-tales.
[7] 'And indeed the greatest suspicion is called for in the case of symbols and sagas which to-day are, or for centuries past have been, current among seemingly primitive peoples, when for thousands of years no part of the earth has been left wholly untouched by the influence of high foreign cultures' (p. 561). Further, cp. pp. 560–1, where he says that it is a scientific presumption (Vorurteil) that myths and concepts of gods belong to primitive man, and the myth-making

possibility, or probability, of influences from higher cultures is to be borne in mind. This can be seen, too, from the modifications brought into the tales and ideas of more primitive peoples through the influence of the Christian missions, and through the white trader. It becomes easier, having this before us, to look on astral interpretations or motives as rather the off-shoots of higher culture-centres than as the growth from a more primitive mind ; though here again the case may vary in varying culture-areas. We have to bear in mind that culture history and movement need not be an upward one, but can be also downwards, or one of degradation. Possibly we have a twofold aspect in history : relatively high culture centres gathering in mythic and other elements, working them up and standardizing them ; and sending them out again to spread, as long as such centres have the needful thrusting power ; the great religions of Asia might be typical of such forces. As an example pointing to the wide spread of mythic motives, the following might be here given, though partly from outside the Melanesian area : we have the already-mentioned motive from Borneo of the river and bridge crossed by the dead (see Summary 46, note 2), with its echo in tale 46 (Mono). The conception of the dead having to pass a river can be seen, too, in 33 (probably Mono).[1]

The study of cultures cannot but be followed from the historical standpoint, that is, they will be looked on as always in process of change in time and space ; fundamentally the method must be historical. Any classification will lead to an attempt at genetic explanation.

The question of Origins has no meaning for Ethnology ; all is relative, and our aim can only be to trace processes of change, not to seek first beginnings. This is necessarily implied by our ignorance on the origins of man as an animal, and on his culture during an unknown length of time.

If Ethnology is essentially historical in method, we have to assume a theoretically endless possibility of movement, and of action and reaction, direct or indirect, between culture groups.

Spengler speaks[2] of the mythic-timeless (Mythisch-Zeitlose) aspect of the Greco-latin culture ; this gives the essence of the folk-lore of a people—its timelessness. Within itself it holds the traces

power vanishes as culture advances ; whereas, says he, the opposite is the case. Myth-making, he says, belongs to the early times of the great cultures. But perhaps he undermines his position, when he says (p. 561) : ' Jeder Mythus grossen Stils steht am Anfang eines erwachenden Seelentums ' ; the " grossen Stils ' weakens his statement. It is to be borne in mind that Spengler writes from the philosophical-historical standpoint, and not from the ethnological.

[1] In Korean folklore again we meet the idea of a river and bridge on the way to Heaven (see N. Garin, ' Korean Tales,' St. Petersburg, 1904, p. 145).

[2] See pp. 431–2.

of historical movements, but all is given in a timeless form ; measured or dated history is a late product.

On the postulate of unlimited movement and interaction we reach a conclusion where the question of independent origins for culture elements, or of their spread from definite centres has no fundamental importance ; the range of man becomes in the limit itself one organic whole. Theoretically, every point is or has been in contact with any other. The two doctrines become one only ; and the historical, or culture contact theory is merely a point of view, or methodological principle—without losing in this aspect any of its fundamental importance.[1]

I received financial help from the University of London (due to the liberality of Mr. J. Martin White) to go to the Solomon Islands ; as also (thanks to the interest of Dr. A. C. Haddon) from the Royal Geographical Society of London, and the Royal Society Government Grant.

I am indebted for help and suggestions, particularly in phonetics, from my friend Dr. R. Thurnwald, the ethnologist, whom I first met in Alu. Mr. S. H. Ray has also helped me and given me suggestions in philological matters.

I owe much to having worked under the late Dr. W. H. R. Rivers in Simbo in my earlier days in the Solomon Islands, and to having seen Mr. A. M. Hocart, the third member of our party, at work there.

To Professor Edward Westermarck's guidance and work, as also to his conversation, I am, as always, deeply indebted.

A good many of the following tales have been published in periodicals in England, Germany, and Austria. In the 'Archiv f. Religionswissenschaft', Bd. 15 and 17, will be found (in English) short accounts of the Religion, Death Rites, and Eschatology of the Mono people. In 'Anthropophyteia', Bd. 10, will be found a short account (in English) of the *poele*.

The references to 'Religion', 'Death Rites', 'Eschatology', 'Justice', 'Chiefship', etc., are to my Mono-Alu material already written up (and subject to possible revision), or to be written up ; the sections on Death Rites and Eschatology are to be presented as a thesis for the Ph.D. in the University of London ; these latter sections will include again some of the tales here given.

[1] For general Oceanic folklore see : 'The Mythology of all Races,' vol. 9, 'Oceanic,' by R. B. Dixon, Boston, 1916. (A valuable systematic work, where also an extensive bibliography will be found.)

Another valuable work is : P. Hambruch, 'Südseemärchen,' Jena, 1921. (A collection of tales with Introduction, bibliography, and notes.) For Papuan folklore there is : G. Landtman, 'The Folk-tales of the Kiwai Papuans,' Helsingfors, 1917 (Acta Societatis Scientiarum Fennicae, tom. 47). To this work I am indebted for suggestions as to method and arrangement.

PART I

Summaries (Classified) of Tales; and Notes.

Summaries of Songs; and Notes.

SUMMARIES OF THE TALES (LAGALAGALA), AND CLASSIFICATION

The Summaries are classified and grouped as follows :—

A Origins of Natural Objects. Origins, Wanderings, and Changes of Culture Elements. Chiefship.

i Bego Tanutanu, etc. : Texts 66, 70, 28, 3, 64, 62, 41.
ii Bunosi ; Soi : Texts 67, 65.
iii Shell-money. Chiefship : Texts 57, 12, 53, 36, 29, 4, 51.

B Taro.

Texts 2, 9, 13, 31, 25, 56.

C Women not of human Origin.

Texts 17, 35, 34.

D Animals. Higher Animal Beings.

i Animals : Texts 7, 10, 11, 20, 54.
ii Higher Animal Beings : Texts 46, 58.

E Snakes, etc.

i Not Phallic : Texts 16, 15.
ii Phallic : Texts 37, 38, 42, 43, 5, 08.

F Sexualia.

Texts 23, 30, 55, 63, 02, 04, 05, 27, 40, 68, 69.

G Cannibalism.

Texts 1, 44, 45, 03.

H Journeys to Ogres.

Texts 48, 07, 8, 50, 01.

K Journeys outside the World of Men.

i To the Sky : Texts 21, 22.
ii To the Dead : Texts 33, 47.

L Supernatural Beings.

i Ghosts : Texts 32, 61.
ii Others : Texts 6, 14, 06, 60, 39, 52, 18, 49, 19.

M Actual Happenings.

Texts 24, 26, 59.

LIST OF REFERENCES IN THE NOTES TO THE SUMMARIES OF THE TALES

1 C. Ribbe : ' Zwei Jahre . . . Salomo-Inseln,' 1903 (referred to as *Rib*).
Reference area : *Mono-Alu-Fauru*, perhaps more especially *Fauru*.

2 R. Thurnwald : ' Forschungen auf d. Salomo-Inseln, etc.' (Vol. I), 1912 (referred to as *Thur*).
Reference area : Chiefly *Buim* (*S. Bougainville*), but other areas also.

3 R. H. Codrington : ' The Melanesians,' 1891 (referred to as *Codr*).
Reference area : *Eastern Melanesia*.

4 R. Parkinson : ' Dreissig Jahre i.d. Südsee,' 1907 (referred to as *Park*).
Reference area : *New Britain* (*Gazelle Penins.*) ; *Admiralty Islands*.

5 Jos. Meier : ' Mythen u. Erzählungen . . . d. Gazelle-Halbinsel,' 1909 (referred to as *Mei*).
Reference area : *New Britain* (*Gazelle Peninsula*).

6 A. Ker : ' Papuan Fairy Tales,' 1910 (referred to as *Ker*).
Reference area : *Bartle Bay* (*S.E. New Guinea*).

7 C. G. Seligmann : ' The Melanesians of British New Guinea,' 1910 (referred to as *Sel*).
Reference area : *North Coast of S.E. New Guinea* (*Southern Massim*) ; includes that of No. 6 above.

8 ' Reports of the Cambridge Anthropological Expedition to Torres Straits ' : Vol. 5, 1904 (referred to as *Cam* 5), Vol. 6, 1908 (referred to as *Cam* 6).
Reference area : Vol. 5, *Western Islanders*, Vol. 6, *Eastern Islanders*. (In the case of both these volumes the comparisons in the following are taken from Summaries of the folk-tales in them.)

A

ORIGINS OF NATURAL OBJECTS. ORIGINS, WANDERINGS, AND CHANGES OF CULTURE ELEMENTS. CHIEFSHIP

A i: Bego Tanutanu, etc.

TEXTS 66, 70, 28, 3, 64, 62, 41.

(From *Mono-Alu and Buim*; 66: from *Mono-Alu* 70, 64, 62, 41: from *Buim*, 28, 3.)

66 BEGO TANUTANU (Bego the Maker)

At Lofang (on West Coast of Alu, near Faisi): the elder brother was lazy in the garden, but the younger worked hard. Bye and bye people came to buy food, and then it was found out what had been going on; there was plenty of food in Bego, the younger brother's garden, but not in the elder brother's. In anger Bego went up into the bush: he turned the taro in his garden into *keroai* (a wild taro), the banana into *kalola* (a kind of wild banana). He planted himself another garden. When an old woman and her grandchild found out his garden he killed them, and brought them to life again; the people found out his garden by watching the old woman, and ate it up. Wrathful, he went to Fauru and made a reef (? Kombetuai): he came back to Kamaliai (N.W. Alu); he boiled stones (and threw them away in the bush): he made his footprints in Fauru (at or near Sinai): he made a river in Fauru (Solasolababana): he made reefs (Kombetuai, near Tomoa, or Kiso in Fauru) and made them go further off: he pierced a rock (Dokatia Kirikong, near Tomoa). He came back to Alu. Some men were cutting up pigs: he turned the people and the pigs into stones (near Olavoko). He then went over in a canoe to Buim (South Bougainville): he fought with Funiki (a *nitu*) for Sameai (a district near Tekurai): he made a hill Patupatuai (on the sea in Buim); he made Moaila (a point in Buim). At the Kureke (a river in Buim) he was hailed by children as their *tua*, but would have nothing to do with them. He went on and came to Roai (a village on the like-named river in Buim), where the children hailed him as their *tua*, but he would have none of them. He rested here. Kokoapai (a *nitu*), was wrath with him for staying in his own place; they fought, Bego's *kore* (earthenware pot) got broken. Bego went on to Papara (a place in the district of Siuai, Buim); here some children hailed him as their *tua*, and as Bego Tanutanu (Bego the Maker); and asked him to make their place fruitful. He accepted the greeting. He was told by them that they were hungered to death. He then produced basketsful (*aroaro*) of food for them—

pisu (taro-cakes in coconut oil), pig, fish, opossum, *toa* (nut-pudding). They ate their fill, and he sent them off to tell their mothers that their *tua*, Bego the Maker, had come. They told their mothers to throw away the bush-yam (*usiusi*) they were eating; they were also eating *kefaia* (= *usiusi*, or a like plant). The women came down to the village and saw all the food. Next day Bego went and spat a garden, bananas, and taro. They went on eating of the garden without work. The *nitu* Koriomu was deserted by his people because of Bego's food. Koriomu said he was a Maker (*tanutanu*), not Bego: bye and bye Bego sent a message to Koriomu to come to his place, and challenged him to a stone-cooking ordeal: Bego let him take the advantage of soft stones, and quick-burning wood, and was bound with cane-creeper (*ue*); K. was bound only with *ketau* (a species of creeper not strong). After the cooking K. was dead but the Maker (*tanutanu*), Bego, came forth as food: he himself appeared in his house, playing his pan-pipes. On Bego's cooking-stones were all kinds of food (pig *pisu*, etc.); but Koriomu was cooked. 'Your *tua* is no more,' Bego told them. Then all the villagers gathered together, and the food was shared out.

Buka, and Tauposa, Burue (both in North Bougainville) ate Koriomu; Alu, Mono, Fauru and Buim ate the pig.

Gardens and garden-food came into being; Bego made the fresh-water. He is the Maker.

The tale belongs to Mono, Alu, Fauru and Bougainville; and 'all black men': 'no belong one place.'

1 A full discussion of Bego Tanutanu will be found (when published) in the treatment of the Religion of the Mono-Alu people in the Sociology. A shorter sketch of the Religion based on this treatment is given in the 'Archiv für Religionswissenschaft', Bd. 15, pp. 24 etc., 321 etc. Bego represents the highest supernatural Being in the Mono-Alu Religious beliefs. In the tale we have the motive of the elder and the younger brother, the latter the better of the two (Cp. Tales, 22, 55). There is also the relation between wild and cultivated food-plants. Bego is a physiographical Shaper, not Maker; he is the origin of certain physiographical features in this area, including a remarkable set of rocks in Alu. In his wanderings certain personages, Funiki and Kokoapai, in Buim likewise become stones of their own accord. When he comes to Buim he has fights with various personages, who evidently are representatives of the existing cultures. Bego is the bearer of various culture-elements: earthenware (*kore*), pan-pipes (*efu*). He is above all representative of a higher garden-craft, that is food-growing technic. That he is hailed as *tua* may have a totemic reference; *tua* denotes totem, in Mono-Alu, and is also a kinship term (= 'grandfather', etc.). My evidence that there is a second totem to each *latu* (totem-clan) in

Mono-Alu, called *tete*, must be taken with caution[1]; but assuming its correctness, the stressing of *tua* may have a deeper meaning; *tete* as a kinship term is the female correlative ('grandmother') to *tua* (Cp. Arch. f. Religw., Bd. 15). If the *tete* totem does really exist in Mono-Alu it would seem to have lost all importance in comparison with the *tua* totem.

Bego in the Tale is also hailed as Maker (*tanutanu*): but, anyhow in Mono-Alu, he seems not to be an All-maker; his essential attribute is Food-maker, as is seen in the Tale. Here we find him overcoming famine and want, and bringing in improved food, food-plants, and cooking implements (pots, baskets, and so forth). There is the motive of Bego's better food (which would be part of a higher culture) winning over the people around; the hostility of the lower culture being personified in Koriomu, who in the end is defeated and slain in the stone-cooking ordeal. The sources point to Bego being the challenger in this ordeal, and as the bearer likewise of this cooking method. Finally we have the contrast drawn between cannibal culture, and not-cannibal, which is Bego's.

2 The stone-cooking ordeal motive is found also in Tale 22 (*andrearoaro kiniu*): the motive of killing human beings and bringing them again to life in Tale 67: with the spitting of food-plants into being, compare Tale 67, where Bunosi coughs objects into being; also Tale 57. The motive of a person becoming a rock is seen in Tale 25 (*patu*); see also Tale 16 (*Kirifora*). Strife between two brothers is a motive in a tale (not in my collection) given in Rib., p. 154, etc.

3 This Tale with variations is to be found in Thur, p. 334, etc. (Bego's[2] brother is named Baubiage: is turned by him into stone.) See further Thur, pp. 347, 394–5, 245, 410–12 (from Alu), 413: also Ker, p. 13, etc. (how pig's flesh substituted for man's at feasts), Sel, 415 f. (substitution of pig). In Ker, 116 f. Taro originates from snake-flesh planted in a garden. For Stones or Rocks, originally persons or things, compare: Thur, pp. 369–70, 365, (from Fauru ?); Codr, pp. 370 (Aurora Island), 379 (Vanua Lava), 396 (Mota); Ker, p. 86; Cam 5, pp. 113, 114; Cam 6, pp. 57, 58, 59, 63.

In the Tale of Bego Tanutanu (see Text 66, s, t notes) there is an allusion to a fallen tree stopping the children's way and being magically removed by Bego: that this has some deeper meaning would seem indicated by the motive

[1] I wish to emphasize this, as I have up to now made no mention of this need for caution.

[2] Thurnwald writes this name always Tantanu, which I assume is what I write as Tanutanu.

being found with extensions in Ker, p. 36, etc. (some children going to give a message step over a fallen tree and so doing forget their message: they are then told that they are not to step over it all together but one is to tarry on the hither side and say the message to those who have already gone over). This idea of forgetting may be indicated in the use in text 66 of the word *noi*, which also = 'not to know'.

The fallen tree motive, but with another extension, will be found in text 01 (*Saketia Morobita*) in the present collection (Here too the idea seems to be of the particular danger in crossing over the fallen tree).

70 Bego Tanutanu Sana Ogi (Bego Tanutanu's Carving)

While Bego Tanutanu was cutting his mark at Kule (in Alu), Mono went a long way off. He bade it come near to Alu; but it only came a little way. As it thus refused he said there should be no sand on Mono, but stones only. So is it.

A Mono, Alu, and Fauru tale.

1 This shows Bego in one of his attributes as a physiographical Shaper; and gives an explanation of the difference in the structure of Mono from, say, Alu: Mono rises from deep water, and has not such coral reefs as are around Alu: nor its long sandy stretches: this from the fishing standpoint would be a curse. The stone on which B. was cutting his mark is at Kule.

2 The motive of Bego's shifting land is seen also in Text 66 (Kombetuai, reefs).

3 This tale with variations is in Thur, p. 348 (from Alu and Mono). See also Thur, pp. 410–12 (from Alu).

28 Nife (The Snakes)

This is how Bego Tanutanu made the Sea. A lot of snakes were cut up and put in a pit, where they rotted (and became sea-water). An old woman would draw sea-water from this pit and pour it on her grandson's food, who found it good. One day while she was away they looked inside the house where the pit was to see what she poured on their food. They drew out a little of the stuff and poured it out by the door. When the old woman saw, she swept the water in different directions away from the boys' abode with *abatua* leaves a small plant which grows by the sea-shore), and so arose the sea.

From Molafe area in Bougainville.

1 Here Bego is declared to be the maker of the sea; he is husband of the old woman (*tete*). For the cutting up of a snake, cp. Text 43 below (from Buim). For snakes in the Tales, cp. below, summary, section E.

2 With the above tale cp. Thur, 347: Codr, 370 (Aurora Island), 372–3 (Lepers' Island): Park, 698: Mei, 107 etc.: Ker, 25 etc. In Hose and McDougall, 'Pagan Tribes of Borneo', ii, 144 is an Iban tale; a huge python being cut up, heavy rain fell and all land covered with water. With this cp. Codr, 375–7 (Vanua Lava), where an eel is cut up, and later a very great surf arises and kills the people.

3 Oromurui

Oromurui has the shape of a snake or man as he wishes. The children were left alone in the village. O. came and asked the children what they eat every day. *Tita*, they tell him. Taro, he told them is better food.

Then he dungs in a cooking-pot taro, yams, bananas, and bids them cook it. They eat it and give of it to their elders, who likewise find it good. This happens on the following days again. Then a man stayed behind, and saw O., who says he is a snake. The folk on learning about O. went to him and bade him come to their village: he came and dunged as before; and taro-shoots for planting, and yam and banana-shoots, which grew.

Then on the chief's invitation O. stayed on in the *kalofo*; he is always given some of the pig when the folk cut pigs up.

From Sirifi (near Banone), Buim.

1 The leading motive is the introduction of improved food plants. Snake motive. Oromurui is the Telei name (see the note to the main text). We have here a version of the origin of food-plants differing from that in Text 66, but with some likeness of context. The coarseness in this account is to be remarked. With Oromurui compare Bunosi (Text 67), who as a snake plays a leading part in a culture-wandering.

2 For Oromurui, cp. Thur, 83, 88–9, 337–339. He is of course a Buim, not a Mono-Alu personage.

64 Dudueri

Dudueri, a chief, sent his men to get an *aia* (object which is part of a ceremony connected with the chiefship): they got one in Magusaiai: at Piogai the canoe capsized and the tree (*aia*) sank. D. was wrath, and threw away the food he had got ready for the men.

But the *aloaga* (a food plant) kept alive and grew. D. went into the sea and stayed there at Piogai.

An Alu-Mono-Fauru tale.

1 An account of Dudueri and his meaning is given under 'Religion' in my treatment of the Sociology (see 'Religion' 31–34: an outline of this account will be found in Arch. f. Religionsw., Bd. 15).

Magusaiai is a small island separated from Alu by a narrow channel.

Piogai is the name for the passage through the reef in front of Faleta in Alu. Only very slightly is Dudueri a Maker; the *aloaga* in a certain spot has its origin as given above. Dudueri is worshipped at Faleta in Alu. He and the incidents (other than the growth of the *aloaga*) very likely are historically real.

2 For the *aia*, cp. the reference to the *lauku* in Text 51 (from Buim). The *aia* will be discussed in the Sociology in connection with the chiefship.

For the angered man going into the sea, cp. Tale 25.

62 Foifoiti

An old woman went to a river: she took off her skin, and threw it into the river and came back to the village. Her grandchild got frightened: she went back and put on her skin; she became an old woman: she died, and we go on getting old and dying.

An Alu Tale.

1 Foifoiti is the old woman's name. This is the account of the Origin of Death. The river referred to is in Mono, and called Meokoia.

2 The motive of changing one's skin and with it being rid of physical blemish is to be seen in Tale 05.

The Foifoiti tale (with variations) is found in Rib, 148.

3 In Thur, 315 is a quite other account of the origin of death. See further Park, 715 f.: Mei, 37 (twice) (allusions to the snake's skin are also given), 39 f., 107 (allusion to fire, as on p. 37). In the above text we find Foifoiti humming 'u. ue': Thur, 431, says that: '"hm hm" zu sagen gilt auf Songa (Vellalavella) als eine grosse Beleidigung (*maulue*). Man sagt, der andere stirbt davon oder er erkrankt, wenn man so zu ihm spricht . . .'

41 Komalala Komakiki

Komalala and Komakiki were two chiefs, brothers, Komalala the elder. Each had 200 men. One day their men had a spear-throwing trial; then the two chiefs threw: the throwing was at a tree. This was done several times at trees. Then the chiefs and their men saw a rock: at this they all threw likewise: and went on their way. Magunu (Deep Thunder) began to hum: rain came on, and the two chiefs and their men went into a cave. In this Magunu shut them up, and they stayed there days. They started singing, dancing and pipe-playing. When Magunu went for a walk, the rumbling thunder stopped. The men came out and cut bamboo playing-pipes. On these they played Magunu to sleep and the thunder stopped. They put a log on each side of him, so that he should think they were still sleeping, got quickly out of the cave, and got back to their village.

When Magunu woke up from his sleep, he looked for the men but did not find them.

A Mono-Alu tale.

1 Komalala and Komakiki belonged to Mono (one of the few references to Mono in the tales): Magunu belonged to the Old Alu people (that is, the people living in Alu before the conquest from Mono about 60 years ago). We have a personification of (deep) thunder, the only such case of personification that was met with here. The rock they shot at is near Gaumai in Alu.

2 In Thur, 399–401, we have two brothers, Komarara and Komakiki, in quite another tale (Buim): they also occur in another (Buim) in Thur, 406–7. They are in these of greater import than in the Mono-Alu tale. In Thur, 418–23 (Admiralty Islands), part of the tale may have distant connections with Magunu here.

For the shooting match, cp. G. Landtman in 'Folklore', xxiv, 3, p. 288 (Kiwai, New Guinea), where mention is made of a game of shooting at a bunch of bananas with toy bows by competing groups of men.

A ii: Bunosi; Soi

Texts 67, 65.

(From *Mono-Alu*, and *Buim*: 67; from *Mono-Alu*: 65.)

67 Bunosi

A woman of Taraŭai (in Fauru) brought forth a snake: she kept him covered by an *aroaro*-basket; while she was away one day her daughter Kafisi uncovered the snake: he uncoiled himself and filled

the house. Their mother came back and uttered a *poele* (gross insult) against them. They wept and went off. Kafisi sat on Bunosi's body. He went on the sea to the Faurofo (a river in Fauru). He found it too shallow: then they went on to Ovau (an island near Fauru); here he tried the Tumai (a river in Ovau); it was too shallow. Kafisi (or Bunosi) threw away in Ovau a *supi* (bamboo-comb), and a pandanus (*pota*). Then they went on to Tonolei (a big bay in S.E. Bougainville): its water was bitter and hot. He went on to the Alanía (a river in Buim): he went up it and found it good; he took it for his: He went on and came to the Biriaiini (a river in Buim); he found the place good and took it for his. *Somapaubohoa*, he said; he dived down. Kafisi stayed on shore at Somapaubohoa. She needed fire and he brought it into being. He showed her men's gardens where she could get food. He warned her not to let men see her and take her off.

At last one day the chief saw her: He took her to wife and she left Bunosi; The other wives later got angry with her (about the garden). One night Bunosi went up inland: and made a garden come into being. He also brought a *bisiging* (chief's house, roofed in a special way) into being for her. One day he made a lot of things for her by coughing: another day he coughed pigs into being. One of these he told her was his and his mother's namesake (Babautu) and taboo (*olatu*). The chief held a feast and dance: pigs were tied up. Now Babautu was tied up, whereupon Bunosi vanished, saying *Soma paubofo*, and declaring the Biriaiini to be taboo (*olatu*). The dwarves took that pig for themselves. Kafisi became Ongoo (a *nitu*, supernatural being, now at Torau in S.E. Bougainville). Bye and bye she brought forth a child: one day a man out shooting fish killed it; but she brought it to life again: she was bathing in the Kelekele (a river in Torau): after killing the people too, she likewise brought them to life again. Bunosi made Lafála (a lake in Buim) taboo (*olatu*), as also the Alania.

This tale belongs apparently to Alu, Mono, Fauru and Bougainville.

1 Here as in 66, we have as main motive a culture-wandering, but not of the same importance. This stream flows from Fauru to S.E. Bougainville. For Bunosi see my article in 'Archiv f. Religionswissenschaft', Bd. 15 (a full discussion of Bunosi will be found in my treatment of Religion in Mono-Alu in the Sociology, when published). At the start we have seemingly a phallic allusion, underlying too the whole episode with Kafisi. Their wandering is brought about through the heavy social injury of the *poele* (gross insult): see too the *poele* in Soi (65) and elsewhere (the *poele* will be found in my treatment of 'Justice' in the Sociology. For a sketch of the *poele* see 'Anthropophyteia', Bd. 10, 1913). That Bunosi tries certain rivers and finds them too shallow suggests the voyage of canoes. After going to places in Fauru and an island near they go on to Buim (S. Bougainville)

and end their wanderings there, in S.E. Bougainville. Bunosi bears with him certain culture elements (the bamboo comb, and the pandanus mat) and leaves them on the way. There is a reference to vulcanism. The wandering comes to rest on the Biriaiini, and is confined to Fauru and S.E. Bougainville. Evidently it has nothing like the importance of Bego's. Fire, gardening, and other culture elements are mentioned, but Bunosi is not their originator in the place they come to : perhaps he is to be looked on as bettering these elements : he also is the carrier of a special chief's house (*bisiging*) and of unnamed objects and probably of an improved race of pigs. With Bunosi coughing things into being, compare Bego spitting them (66) ; and Sipanggu barking (?) them (57). The woman marries the chief of the land, and becomes his *ansana numa* (head wife) (a motive found also in 57, 35, 17 (?), 34 (?)), that is, the newcomers fuse with the earlier dwellers, and she afterwards becomes an evil *nitu* in this region. There is a reference to the dwarves, the little men of Buim ; and to the power of *nitu* to slay and bring to life (cp. Bego in 66). Bunosi made the Biriaiini river and the lake Lafala bigger by wriggling about in them; only to this extent is he a physiographical shaper.

2 For Snake Tales in this collection, see below, in E. For a snake filling a house cp. 42 (Pauravisia) ; for another huge snake see 16. In 37 a woman adopts a snake : in 20 a woman bears a sea-bird. With Bunosi, the snake, as a culture-bringer, compare the snake-man Oromurui in Buim (Tale 3), the food-bringer.

3 In this tale it thunders when Kafisi is in difficulties and Bunosi hears; elsewhere he calls for thunder and lightning: cp. Mei, 219, where thunder, lightning and earthquake arise when a certain eel is attacked ; Mei, 225 (a supernatural snake disposing of lightning to attack a man) ; Mei, 233 (thunder, lightning, and earthquake when a supernatural snake is attacked) ; Ker, 116 f. (rain and thunder accompanying a snake). According to Thurnwald, pp. 337–9, there are two Oromurui (see Tale 3) ; the greater being identified with thunder, etc. A woman giving birth to a snake is found in Ker, 116 f. ; he swims after her.

In Sel, 408, a boa-constrictor gives birth to a girl, who later steals food from gardens and is taken to wife by the man who catches her (cp. Kafisi in the present tale ; see text).

In Codr, 150–1 (San Cristoval) is an account of a she-snake called Kahausibware, probably the same, he says, as a personage called Koevasi in Florida.

Kahausibware finally swims away and settles in S.E. Guadalcanar. She had lived on Bauro, a mountain in San

Cristoval, and in the end chose to settle in S.E. Guadalcanar so as to have her view of Bauro shut off. The names Koevasi, Kahausibware have a very strong likeness to that of Kafisi in Tale 67.

Kahausibware was the creator of men and food. When she went away she asked her daughter who would help her (the daughter) now, which recalls Kafisi's saying in Text 67 of *faluu sang* (= 'poor you'); Bunosi also uses *faluu*. Cp. also the use of *babautu* in the text. The track of the snake as she made her way down to the sea became a watercourse: this reminds us of how Bunosi went up various rivers, and made one river and a lake bigger by wriggling about in them. Possibly this account of Kahausibware throws light on the word or name *Somapaubohoa, Soma paubofo*, in Text 67. K. went on till the mountain Bauro was quite cut off from her view. Now, possibly *Soma-paubohoa*[1] is a corruption of *soma* = 'end', and *Bauro*; the whole meaning 'That is an end of Bauro'. It may be noted too how K., like Bunosi, goes to various places (Ugi, Ulawa, Malaita) till she comes to rest at Marau. The likenesses are very strong, pointing to the tale of Bunosi having in form come earlier from the Eastern Solomon Islands.

65 Soi

Soi was an orphan. The folk would utter insults (*poele*) against him. His grandmother would send him to get *firing* wood, which she (he ?) would adze. Then she would send him for *asama* (a creeper). He cut plants, drilled holes, and put *asama*-thread through them. When theirs and the others' canoes were finished, the folk used clay for caulking their canoes: Soi went and brought back *tita* as his grandmother told him: and a *saori*-root to make the end-piece (*sito*). They put *tita* on the canoe: they made the *makotoa* (canoe-piece) and put the *beku* (head and stern carving) on it. Then Soi and his grandmother cut young *avesolo* (a creeper) shoots: The others made nets with *kafako* (dried rind of a banana-like tree). Soi had gone out; some *avesolo* lying in the salt-water had rotted. A *kaliso* (a fish with teeth projecting on each side) was caught in it. Soi took fish and all to his grandmother, who told him *avesolo* was good. They wove a net with it. They got a bamboo (*aulu*) for the arc-frame (*aulu*) of the net (*sorau*); the others used *eala*-wood for this. Soi's canoe was called Minomino.

There was a canoe-race: the other men's broke up. Soi's kept good and the men took it for themselves. Then when they and Soi went fishing his net kept fast, but theirs broke: the chief took Soi's. Next day they went fishing again; Soi held the canoe while they were

[1] The *-a* may be merely the Mono suffix denoting place where.

away ; but in clutching at a *buoto* (a fish) he let the canoe drift away. The men swam off in sets to get it again, but all got eaten by sharks. Soi was left alone : the sharks came up to him and spoke to him kindly. They told Soi to stand on their backs and gave him a conch-shell (*siburi*) to wind : they took him back to the village ; Mabuala the reef-passage to Diki was full of them. Soi got them betel, and they went off. Soi married the women : he became a great chief (*lalaafa kanegana*) : he stopped at Diki (on the West of Alu, near Gaumai).

This tale belongs to Alu, Mono, and Fauru.

1 Soi and his place among the Mono-Alu people will be found treated at length in my account of the Religion in the Sociology : an outline of this account will be found in ' Archiv f. Religionswissenschaft ', Bd. 15.

In this tale we may note the reference to *poele* (gross insults) which are found also elsewhere in the Tales (67, 46, 01). Some account of the *poele* as a social offence among the Mono people will be found in ' Anthropophyteia ', Bd. 10 (1913) : a longer account is given in the Sociology. In the tale of Soi we have the account of a culture change : the coming of better methods in canoe-craft and fishing-craft. It will be noticed (as Thurnwald points out) that it is the old woman (*tete*, grandmother) who shows him the crafts, and is the storehouse of the lore, as in other tales. We get a description of canoe-building ; and the finding of a better net-string is put down to a chance observation. Soi stands in a special relation to the sharks. He also is the bringer of the conch-shell (*siburi*) for winding. The giving by Soi of betel to the sharks can perhaps be brought into relation with Rivers's theory of a ' betelnut culture ', and Soi be the bearer of this. This saga may be woven round a real historical personage, like those of Bego and Bunosi. But Soi is essentially an Alu personage ; he has nothing to do with Buim ; he may symbolize a movement into the islands of the Bougainville Strait. He still has some worship in Alu : Bego and Bunosi, to-day at any rate, have none. He is definitely localized at Diki in West Alu : and there are places and objects in that neighbourhood associated with him.

2 The canoe-race motive for new canoes is found also in Tale 22 of this collection ; cp. also 75 ; the old woman carrying the lore of the craftsman is found in 8.

The Soi tale with lesser differences is given in Rib, 156 f. The close likeness between the openings of this tale and 8 is to be noted ; 8 may well be an allusion to the ' invention ' or introduction of the bow, in the same way that Soi ' invents ' the canoe and the net.

3 The Soi Tale is given in Thur, 374, 413–4, 414–7 (Alu : variations and additions). Cp. also Codr, 387–95

(Mota : The Little Orphan, taunted ; plaited hibiscus line) ; Park, 720 (Admiralty Islands ; shark carries a man on his back. Belief that warding-spirits sometimes go into sharks to help those in straits at sea). For the discovery of *avesolo* fibre, compare Codr, 318 ; he mentions that kite-fishing is practised in the Solomon Islands and Santa Cruz : a fish with a projecting under-jaw entangles its teeth in a tangle of spider's web or fibre (This fish may be the *kaliso* in the tale).

A iii Shell Money. Chiefship

TEXTS 57, 12, 53, 36, 29, 4, 51.

(From *Mono-Alu* : 57, 12, 53, 36, 29 ; from *Buim* : 4, 51.)

57 SIPANGGU

Sipanggu was a bitch (or, Sipanggu is the name of the daughter, not the dog, see below). She brought forth a girl-child in a cave (In another account Sipanggu is the name of this daughter of the bitch). When the girl grew up, a chief came across her and took her to wife, though she told him her mother was a bitch. They went to the cave to tell her mother ; who said she (mother) would not go with her since she was a bitch. Then the mother uttered ' *ha ha gorau* ' and there came into being a lot of *gorau* (shell arm-rings) ; then in the same way she produced *mimisi* (a shell-money) : The daughter went with the chief to his village ; they took *gorau* and *mimisi* with them in baskets. Next day the daughter took the head wife to S.'s cave and they got more *mimisi* and *gorau*. Then a feast was held by the chief, and he shared out the new things among his people.

An Alu tale.

1 We have here the account of the supplanting of rude vegetable ornaments by worked shell : the people had worn *paaubu* (some forest product found in the ground) and *kafako* (the bark of a banana-like tree) : origin of *gorau* and *mimisi*. In tale 12 (*afilu*) is the motive of the woman-daughter of a sow ; she makes known the shell-money known as *kasisi* and *perasale*. Sipanggu's daughter (or Sipanggu is the name of the daughter) becomes head-wife to the chief and ousts the earlier one ; cp. too how Kafisi does the same in tale 67 (note 1 to Summary). For the motive of women sprung from others than women, cp. tales 12, 17, 35, 34 ; for the money motive cp. too tale 34 (notes to Summary).

The Dog is a totem in Buim.

2 Compare Thur, 387 (Admiralty Is. ; a man sprung from a swine) ; in Codr, 404–6 (Aurora) is the motive of snake

and her daughter living in a cave, and the girl goes and marries a man. In Ker, 13 f., a sow has a man-child (in a litter). It was said (see 57a, note 2, that Sinpanggu chewed *nakia* (a plant with a pungent root; the passage in 67t belonging to 57); probably when she barked objects into being. This *nakia* may be the 'wild ginger' (*dabedabe* spoken of in Ker, 21 (through sucking which a child waxes strong). If this motive was really told by mistake in the Tale of Bunosi it is an example of the looseness in the construction of the tales, and of the relative independence of their motives. The *usi* (a wild mango) seems also to be part of the Sipanggu magic. For the barking by Sipanggu of objects into being, compare the spitting and coughing of Bego and Bunosi (66, 67).

12 Afilu (Pig-hunting)

A man went pig-hunting with hounds. His dog set on a pig: the woman, this sow's daughter, killed the dogs. She told the man she was daughter of a sow, not of a woman. The man told her he took her to wife. They went to the woman's house, where the man saw shell money (*kasisi*, *kia*, and *perasale*). The sow, the woman's mother, was left behind in the bush. The man and the woman went off to the man's village, taking shell-money with them: and so the people there came to know of shell-money.

A Mono tale.

Here we have the tale of the origin of the other kinds of shell-money; arm-rings and the shell-money known as *mimisi* we saw in tale 57. The importance of the Dog and the Pig are pointed to in these two tales. With this woman not born of a woman compare tales 57, 17, 35, 34. For the money-motive cp., too, tale 34 (notes to Summary). The Pig is a totem in Buim.

53 Efu (Pan-pipes)

Formerly the men played the *makomako* (a Jew's harp made with string stretched on a bow), and the women played the *efu* (bamboo pan-pipes). One day a woman laid her *efu* down; and a man stole it and played it. The woman then stole his *makomako*. So the men took the *efu* for their own, women took the *makomako* for theirs.

An Alu, Mono, and Fauru tale.

1 In another (pidgin-English) version women used to play the *efu* and men to sing; and now this is reversed. The present tale would seem to point to a culture-contact and change; it seems essentially of the same kind as tale 36.

It may be noted that in Mono-Alu of to-day (see notes to tale 53) only one kind of *makomako* is played by women (and some men), the other is played by men only.

2 Compare Park, 715 (Admiralty Islands): once on Haum men had breasts and women beards, and this was changed by a spirit. This might denote somatic contact and change, or a play of the phantasy (with some foundation in fact); which last could be the origin too of tale 53 above.

36 Karo (The Parrot)

A *mamaifa* (chiefess) had a pet parrot. When her people held a feast, some of the food she would give to the parrot. Now, she wanted to wed, and not to go to the meeting-house (*kalofo*). At last she sent off the parrot with a magic charm (*leako*) to bring back a man. The parrot came to a village and gave a man the charm; he followed the parrot back to the *mamaifa's* village, and married her. The *mamaifa* afterwards told her people. The man became chief and the woman no longer went to the *kalofo*.

Probably a Mono tale.

Here we have again the tale of a culture-contact and change; the superseding of the rule of women-chiefs.

For the parrot motive, compare remark by Thur, 373, who says of the *Papagei*: '. . . der, wie aus den Liedern reichlich bekannt, als männliches Symbol zu deuten ist . . .' This would refer especially to Buim.

29 Pakomani

Pakomani's sister bore a man-child. Hearing of it, Pakomani since it was a boy bade them kill it: and it was killed. Next time when she bore a child they lied to him that it was a girl, and they hid it. When it grew up Big P. saw how he had been tricked. He set to work building a *kalofo* (village meeting-house); he tried to kill Little Pakomani by letting a great tree the two were carrying fall on him. Then when the two dug a hole for a post, Little P. hid at one side of the hole, so as not to be crushed when the pole was put in. Big P. and all believed he had killed Little P. But his mother and father dug him out of the hole and hid him. Then after the *kalofo* was finished, Little P. came forth and killed Big P.

A Mono tale.

The late Dr. Rivers pointed out to me that we have in this tale the motive of the Sister's Son.

There is the enmity between these two Pakomani; the fear the elder has of the younger—a boy, who in the end slays him, succeeding, naturally, to the chiefship. There would seem to be further a reference to the making of human sacrifice under a pillar of the new *kalofo*. Note how both men have the same name.

4 Tupariti

The chief Tupariti was not recognized by some men coming from another village, who took him for a commoner. He killed them.

From Banone.

The motive is the anger of a chief at being taken for a commoner; bringing out the importance of the chiefship. The incidents may well be historically real.

51 Kikoau

A dance and feast was being held: a raised platform (*lauku*) was set up. They called for the *mamaifa* Kikoau to go up on it: in silvam iverat; fornicabatur. At last, tiring of waiting, they had her younger sister to go up instead: she also was a *mamaifa*. They put a live pig at the foot of the ladder; she stood on it (*seguli*). When K. came back she was wrath at her younger sister having gone up (being below K. in rank). She went off: she became a *nitu* (supernatural being): Vivi qui cum ea fornicantur moriuntur.

An Aku (Buim, Telei) tale.

Kikoau is a bush *nitu* in the Aku district. Changes its sex at will. Quicunque cum illa (illo) fornicatur intra tres dies moritur. In this tale we see the slighting of a woman of chief's rank (cp. 4, Tupariti); whereupon she goes away from living men in anger (for analogous cases see tales 64, 9, 13, 31, 42, 43). There is the reference to the moral looseness of a *mamaifa* (cp. too 30, 05, 78, 08).

For the *seguli* ceremony cp. also tales 48, 8.

For the *lauku*, which is analogous to the *aia*, cp. tale 64.

For another such deadly *nitu* cp. tale 19.

B

Taro

Texts 2, 9, 13, 31, 25, 56.

(From *Mono-Alu*: 2, 9, 13, 31, 25; *origin undetermined*: 56.)

2 Magota

An old woman steals taro and yams from the gardens of a village, and eats them raw there, saying the pigs had done it. She is found out; the people kill her, digging a pit underneath her bed, and weakening this so that when she sits down she falls into the pit.

An Alu tale.

In this tale what is pointed to is the great importance of taro and yams: the tale may well be worn down from some culture in which the meaning was deeper than in the seemingly purposeless form here. That the taro motive is the common element running through the following group of tales puts the taro on a higher level than the yam.

The pit-digging motive is found in other tales; cp. 04, 48, 50, 6, 18, 49. Here perhaps may be given the motive found in Ker, 116 f., of the origin of taro: a snake had been cut into many pieces; an old woman planted some of the flesh in her garden, which grew high; they ate of the roots, which is the origin of taro.

9 Mamaifa Angifasilu Kokong (The *Mamaifa* whose taro was eaten by another)

There was taro-planting for the chief. When it had grown up, the chief sent his wives and the *mamaifa*, his daughter, to gather it. She gathered only her taro, a kind called *tungkesia*. One day her mother's brother being hungry, her mother lets him have it to eat. When the *mamaifa* learned of this she wept. She and her younger sister ask their grandmother to redden their hair: after first refusing, since their heads are taboo (*olatu*), and she is infirm, she does this, after being washed. They then ran away to the Old Man's place, whose daughter was an ogress.

When they got there, they told the Old Man that they were going to marry his grandson. He hid them in his house. A *pirite*-bird flew off and told the grandson, who came to the Old Man; he saw the two women, and decided to marry them. He took them back to his place; and he killed his mother, the ogress. Her body was burned by his fathers-in-law.

A Mono tale.

1 This tale points to the importance of taro; this and the motive of a special kind belonging to a *mamaifa* (woman of chief's rank) comes also into tales 13, 31, 56; when another takes it she goes off as here to an ogress (31), or kills herself (13, 56). For the going to an ogress motive compare the tales in Group H, below. There is the motive of the taboo (*olatu*) head (or hair) of a *mamaifa* not being touched by an old and weakly woman (cp. tale 13); the old woman only does it after being washed. This motive of physical unfitness is found also in tale 30. On the other hand in 56 no hindrances are referred to when slave-girls—young and healthy—redden the *mamaifa's* hair. In this tale we have an indication of the free choice of a husband or lover by a *mamaifa* (cp. 8, 48, 07, etc.).

The *pirite*-bird as trusty and skilful messenger is found in tale 21. The reference to the 'Old Man' (*kanega*) suggests an analogy or identity with Manuka Banggara in tale 46. In the present tale we have the motive of a violent explosion of anger by one of chief's rank; as for instance in 13, 31, 56, 64, and perhaps 25.

There is perhaps some deeper meaning in the burning of the ogress' body by the son's fathers-in-law.

2 In Sel, 395 f., is the tale of a girl who prefers yellow lily root to any other food; her kinswomen ate hers; she sings at them ('taro is your taro, my food is the lily root') and goes off into the bush with her pet dog; what follows is analogous to tale 56 (see note 2 to its Summary).

13 Doromonu (A Swamp in Mono)

A *mamaifa* (chief's daughter) was roasting a taro of the *morokankaga* kind; going out, she left it to her father's wives to cook. Her brother came into the house, and they gave him the taro, as he was hungry. When the *mamaifa* learned of this she wept, and would not take another kind of taro. She decked herself out: her grandmother, after first refusing to touch her taboo (*olatu*) head (or hair), being infirm, reddened her hair; the *mamaifa* ran away, and went to Doromonu, a swamp in Mono. She buried herself in the swamp.

A Mono tale.

Here we have a reference to Mono in a tale. The taro is roasted in this tale, but generally in these islands it is eaten boiled. In 9, 25, it is roasted; in 31 it is boiled; in 56 undetermined. The likenesses of this tale with 9 are obvious; see the notes there. *Morokankaga*, like *tungkesia* in 9, is probably a foreign word, and may have no meaning for the hearers; so, too, *moisuru* in 56. For Doromonu cp. also in the Sociology (Religion, § 60).

31 Dondolofo

A *mamaifa* took some taro back to the village and put it away. Her *manai* (mother's brother, or sister's child, or corresponding totemic kinship) one day ate it. When she learnt it she went off with her sister to Dondolofo's place : when they got there, D.'s son married them. Dondolofo magically made the younger *mamaifa* vanish, and her son killed her. One day the vanished *mamaifa* came to sight again.

Probably a Mono tale.

Here again, the likenesses of this with tales 9, 13 are obvious ; see notes to 9. They, with 2, 25, 56, all stress the importance of taro.

25 Patu (The Rock)

A man angry at not getting taro, went and stayed in the sea (as a rock, near Marau in Mono).

Presumably a Mono tale.

This rock is called *Naganaga angifasilu* ; and is still to be seen. For such rocks compare tale 66 and the notes to the Summary. The use of *naganaga* shows that as in 13 the taro was roasted. For *fasilu* cp. tale 9, and see notes to that text. The tale is clearly of essentially the same kind as 9 and others in this Group B ; on analogy one would assume the man is of chief's rank. For the going by the angry man into the sea we have an analogy in tale 64.

56 Entima

Said the *mamaifa* : the fish for me is the *maranatu* ; the taro for me is the *moisuru*. After they had cooked her this food her brother came by and ate it. She would not take any other ; she and her sister and slave-girls climbed up a *puputu*-tree. She started a song about her case ; they threw a dog into the sea : the great-clam (*posa*) swallowed it. Two of the slave-girls dived down and last the younger sister, and were swallowed by the great-clam ; lastly the *mamaifa* herself dived down and was swallowed by the great-clam.

Origin not determined.

1 The likenesses between this tale and 9 (together with others in this group) are evident ; see notes to 9.

It is to be noted that the slave-girls redden the *mamaifa's* head ; no mention is made of difficulties as in 9, 13 : that must be because the slave-girls are healthy and young women. Like 13 the tale ends in suicide.

There is the added element of a special fish for the *mamaifa*. The clam motive is found also in tale 60.

2 In Ker, 105 f., is the motive of a man diving and getting caught by a big clam and drowned.

In Sel, 395 f., in the tale already referred to (note 2 to tale 9, Summary) the girl climbs a tree, sings a song thrice, and throws her ornaments, her dog, and then herself to a waiting crocodile.

The whole tale is therefore almost identical with 56.

The clam-motive is found in Sel, 397 f. (woman dives and is caught by a clam and drowned).

C

Women Not of Human Origin

Texts 17, 35, 34

(All from *Mono*.)

17 Busoi (Name of a food-root)

A chief and his wives brought back a *busoi* (a kind of *karafai*, a food-root used as substitute for taro). Next day while they were away this *busoi* became a woman, and then became *busoi* once more, after cooking food for them. Later the chief hid to see who had cooked food thus, and when Busoi came forth as a woman took her to wife. One day the chief sent off his wives to weed the garden : they bade Busoi weed her namesake, they weeding other plants. When Busoi touched her namesake, she vanished, and became a *busoi*-plant. When the chief asked for her, the other wives said she was ill : ' she does not get ill,' answered the chief. When he learned what had happened he killed his other wives (except the head-wife), fastening them up in the house and setting it afire.

A Mono tale.

1 This tale and 35 are identical in the form of the leading motive and details : a plant becomes a woman, and then goes back to its plant-state ; both are economic, that is useful, plants. In both the plant-woman goes back into her former shape when she touches or nears her namesake or mother. Another point to notice is that in these two tales, as also seemingly in 34, it is brought out that the stranger women are said not to get sick : there would seem here to be

expressed that they are free from the normal woman's monthly ailing.

2 In Rib, 154 f., is the motive of three coconuts turned into maidens. In Thur, 407–9, in an Alu tale (analogous to one in Ribbe) is the motive of two young coconuts being changed into two girls, and two old coconuts into two old women. For women sprung from others than women cp. too, tales 12, 57.

3 In Thur, 423–7 (Admiralty Islands), is the motive of a mango on a tree which is a child, and after a time turns into a dugong; See also Park, 699 f. (Gazelle Penins; a species of dracaena turns into a boy); Park, 715 (Admiralty Islands; ten fruits turned one night into girls; nine of them a man takes to wife, the tenth turns herself back again into a fruit); Codr, 397–8 (Aurora; winged woman from heaven married by Qat; when leaf of yam touches her there are yams as if already dug up; if a banana-leaf touches her all the bananas are ripe at once); Codr, 381–2 (Mota; Ghost-wife; when she touches plants—hibiscus, yam—etc., there is some already magically in her hand); Mei, 35 (two mythical personages plant a bit of *Pit* (miscanthus japonicus) stalk, it ripened and a woman stepped out of it, and cooked them food; they hid and watched, and one laid hold of her); Ker, 86 f. (motive of three almonds falling off a tree and turning into three young men); Ker, 131 f. (motive: from a woman's grave sprung a plant which became a beautiful bush; her sons knew not that it was their little sister; one day this bush stepped down and became a girl, cooked food for them, and then became Borevui, the bush, again on the grave; one watched and found out, asked her to be his wife, but she told him she was his sister . . .). In Ker, 36 f., is the motive of a man avenging his slain kindred by burning people shut up in their houses; and Ker, 7 f., the motive of one punishing others by gathering them in the club-house and setting fire to it.

35 Osiri

The chief and his wives went to the garden: the wives dried *leao* (bark of *kalola*, a banana-like tree, used to make carrying bands). When they had gone back home, a woman came out from the *osiri* (name for the bark-strips on *kalola*-tree when they are black), and worked on the *leao*. Next day the chief and his wives went up to the garden and saw what had been done. When they had gone, the woman again came out and looked after the *leao*. Next evening the chief hid behind: he saw Osiri come out, a comely woman. She told him she was daughter of the *leao*. He married her and she became his head-wife. The other wives were jealous. One day when the chief was away, they took her

to the garden to weed. She saw her mother and wept ; when she came near her mother, she disappeared and became a *kalola*-tree. When the chief came back and was told she was sick, he answered Osiri did not generally get sick. When he knew all, he burnt all his wives, except the former head-wife, to death, having fastened them up in the house.

Probably a Mono tale.

This is identical in form with the foregoing, 17. See the notes to summary of 17. In this tale the newcomer becomes head-wife and ousts the former one : probably this is the case too in 17, 34 ; cp. too, 67, 57.

34 Kitolo

A chief found some puppy-dogs in a cave. When they grew up he took them with him one day and they killed an opossum. Later he went hunting pig with them. One day he came to the village of Kitolo and her father ; she was playing the *makomako* (a jew's-harp-like instrument). She told him she was from the sea. He lay with her. He went home, and taking food went back to Kitolo : she found the *pisu* (taro-cakes in coconut oil) good. He took her as wife, though she had wanted to stay in her village, not being a woman. The other wives were jealous. One day, when the chief was away and they abused her, she went off and jumped into the sea ; she went back to her and her father's place. When the chief came back and asked for water and betel (and she did not bring it) they told him K. was sick, but he said that she did not behave so on other days. When he learned the truth he burned all his wives (but the head-wife) in the house, so that they died.

Probably a Mono tale.

1 In a leading motive—a man marrying a strange woman from outside the human world—this is the same as 17, 35 ; the ending is also the same. See notes to summary of 17.

With Kitolo, the woman from the sea, compare in 30 (*Diko tataru*) the men from the river. The touch is added that she did not know *pisu*, the most esteemed of all the vegetable dishes in Mono-Alu ; cp. 22, for *pisu* being unknown. As in 17, 35, we seem to have a reference to her freedom from the woman's ailing. The introduction to the tale (puppies found in a cave) is found also in 16 (*Kirifora*).

2 In Codr, 387–395 (Mota) comes the motive of a woman (Ro Som = money) and her child who come out of the sea : that she is called ' money ' brings this motive into relation with tales 57, 12.

D

ANIMALS. HIGHER ANIMAL BEINGS

D i : Animals

TEXTS 7, 10, 11, 20, 54.

(All from *Mono-Alu*.)

7 TIPINI (Pig-netting)

The Frog and the Wasp went hunting pigs in the bush with a net. The Wasp drove up the pigs, but the Frog did not then catch them. Then the Wasp told the Frog to go and drive up the pigs, while the Wasp stayed by the net. The Wasp thus killed three pigs. These they then started to cut up. Sakusaku (one of a race of supernatural beings) came along, and offered himself to cut them up. He tricked them, giving them the liver and taking the body away, telling them the latter was worthless. They find out through a man that they have been tricked. Then they again went hunting and killed pigs, and when Sakusaku tried the same trick again, the Wasp killed him.

A Mono tale.

1 Here we have a description of pig-hunting with a net ; in 12 and 34 it was done with dogs. The Frog (*apaapa*) is treated as an unskilful fellow ; cp. the *kuau* in 11. The *sakusaku* are a specific race of *nitu* (supernatural beings), and will be found elsewhere in the tales : see Group L ii, below. Here the *sakusaku* is the trickster ; often he is the tricked one.

The *Sakusaku* are treated of in my account of the Religion of Alu-Mono in the Sociology : see also the article in ' Archiv f. Religionswissenschaft ', Band 15 (p. 353).

2 Pig-netting is found in Ker, 13 f. In Ker, 118 f., the Ant and the Pheasant go pig-hunting with a net : the hunting incidents are the same as in this tale 7 ; the further development is different. In Sel, 418 f., the Ant and a bird go pig-hunting with a net ; the hunting details are essentially the same (the other development is very analogous to that in the last-mentioned) ; the entrails here are looked on as a titbit.

10 SISIAKO (The Crab)

The Dog wanted to break a coconut : after he had failed the Crab offered to do it for him, but then carried off the coconut into his hole. Later the dog killed him for this and ate him.

Mono tale.

This tale refers to the *sisiako*, a land-crab, probably the ' coconut ' crab.

In Rib, 155 f., is a tale of the dog and the cuscus ; where the dog is tricked.

11 Kuau (The Frog)

A Frog was making a stone axe : a man came along and threw it into the river. The frog dived and got it again. The man again came along, having reddened his hair to alter himself; and the frog gave it him again, and again he threw it into the river. The frog dived and got it back. The man meanwhile went back and put bracelets on, and came again. The frog again did not know him and gave the axe to the man, who once more threw it into the river. This time the frog could not find it again : and the frog stayed on by the water-side.

A Mono tale.

Shows why the *kuau* lives by water. Here again the Frog (*kuau*) is ridiculed, like the *apaapa* frog in 7. The motive of a man disguising himself, and so easily, is found again in tale 02 (Porana).

20 Manualai (A sea-bird)

A woman brought forth a *manualai* (a sea-bird, described as a small eagle). It brought its mother fish and fire to roast it ; and then water for her and betel-pepper, betel-nut, and lime. The lime he got from her house. One day he carried her flying back to her home ; and then he flew away and left her.

A Mono tale (probably).

For a woman bearing a not-human child cp. 67.

The *manualai* is not a totem ; the frigate-bird (= *kerai* in Molafe) is a totem in the Molafe area of Buim. A comparison with certain analogous following points to this Tale having a deeper content.

In Thur, 375–6, the mother of *manuġau* (Weissbauch-Seeadler) [1] had a child, which turns into a bird and sits on the house-ridge ; afterwards it flew away for ever. ' Bei anderen Gruppen, die einen Vogel verehren, ist es ähnlich zugegangen.' (Cp. also Thur, 319 ; the source of both references is presumably Buim.)

Thurnwald sees in this tale a totemistic thought-form.

We may well look on the *manuġau* as identical with the *manualai* of Mono speech.

[1] *ġ* = *ng* in my notation, I think.

Park, 720 (Admiralty Islands); the Monanus believe that their guardian spirits occasionally go into 'Fischadler' to warn a threatened village.

In Ker, 59 f., is found 'Manubada, the great fish hawk', who marries a woman and she has a bird as child; when she and it go back to her people he presently leaves her altogether ('. . . ye are people, and I am only a bird'). In Ker, 61 f., two twins whose father had been killed by 'Manubada, the great hawk', kill M.

In Sel, 418 f., we find 'our master' used as a term of respect for the fish-hawk (*manubada*); which is looked upon as the chief of the birds. The hornbill is also there styled 'our master'.

In Cam 5, 114, a woman bears a sea-eagle (?); also the hero Sida turns into a frigate-bird (114).

From Sel, 419, we see *bada* = 'lord', 'master'. In the two above words *manuġau, manubada* we have the common element *manu*, which is a widespread Oceanic word for 'bird'. (See E. Tregear, 'Maori-Polynesian Comp. Dict.,' 1891, pp. 207 f.). In Mono speech *manua* = 'eagle' (which is a totem); the Old Alu form is *manuka*.

In Text 46 (in the next under-group) we have the personage called Manuka Banggara, which is evidently equivalent to 'Great Eagle' (see note there).

It would indeed seem likely that *manuġau, manubada, manualai, manuka banggara* are all the same beings; and we may ask whether the suffixes *-lai* and *-ġau* are not honorific or augmentative. As to *-lai* there is the Mono word *tanolai* = 'very great', 'huge' (see Texts 41r, 15d). (Note: *tano* = 'to make', and a verb can be used adverbially.)

It would almost seem, in fact, that this tale (20) of *manualai* belongs to the following group (46 and 58); that *manualai* is an over-bird or over-being like those in these two tales.

54 Tunupa (The Lizard)

Tunupa and Bararoai were chiefs: Bararoai was married to Tunupa's sister (blood or totemic). Bararoai died: they burned his body. Tunupa promised his ghost to slay a hundred men in vengeance; B. had been killed by a *leako* (magic). T. sent the people away and stayed alone by the *mome* (place where the body had been burnt).

His men, now that Bararoai was dead and Tunupa left alone, set about to kill him. T. was in the *kalofo* (meeting-house), and had fastened *urириri*-birds in there. When the men came he stamped his feet, the *urириri* whirred with their wings, and the men ran back afraid. T. killed ten. Again next day they attacked him, the same

happened, and he slew 20. Next day again, and he killed 100. Next day again they attacked, having seen that it was only birds that made the noise, and Tunupa ran away and climbed a tree. He squatted up there. The men threw a rope to climb up; they slung it over Tunupa's knee, taking it for a bough of the tree: five men went up. T. put his leg out straight and they fell down: the same then happened to a lot more. Then they found out how it was, and cut down the tree. T. ran off into the bush, and underground, and became wild.

An Alu tale.

The ending of this tale explains the habits of the *tunupa* lizard (see notes at end of text). This lizard is a totem in Buim.

The slinging of a rope over Tunupa's leg probably refers to a lizard's bent legs. Possibly the *uririri* is the same as *uririga*, which is a totem in Buim.

We have a reference to taking vengeance (*rofo*) for the death of a chief; cp. 71 (song). The cutting down of a tree to get at someone is found also in Murila (Text 21).

D ii : Higher Animal Beings

Texts 46, 58.

(From *Alu*: 46; from *Buim*: 58.)

46 Suma (The Bones)

A dead woman's body had been burned and the bones left were put in a basket, and hung up. These bones spoke to a woman and her child, and bade them go to the garden and bring food. While they were away the bones dried themselves in the sun, and went back into the basket when the two came back. Next day the two hid to see what it was that spoke, and saw it was the bones. They ran away: they met the *kopi*-bird, who told them their way. They came to Manuka Banggara (Great Eagle), whose mother was an ogress. Meanwhile the bones had set off to catch them. The *kopi* on the road knocked them into a river, and they died.

Manuka Banggara hid the woman and her child so that his mother should not kill them, but she smelt them out: and when Manuka Banggara went out she killed and ate them. M.B. killed his mother when he found out.

An Alu tale.

1 In this tale we have two main motives loosely linked together: the living bones, and the journey to Manuka

Banggara. The former motive shows us the conception of the individual's life clinging still to the bone fragments after burning; in 01 (*Saketia morobita*) the life-principle stays in the blood. Both conceptions are probably grounded in the unwillingness to believe in a definitive departure of the dead from the living. In Alu-Mono burning by fire is one of three methods of disposing of the dead body. That the bones dry themselves in the sun may be an allusion to the disposal of bodies by exposure (as in Simbo). The motive of going to the place of an ogress is found also in tales 07, 8, 48, and 9; in the last case the ogress is the daughter, in the other cases and in 46, she is the mother of the other main character and is a man-eater. The last motive brings 46 and the other tales under Group G, below.

The bird called *kopi* is met playing a part also in tale 01; it is a totem in Mono-Alu and Buim; and sometimes apparently is called *kopi nitu* (*nitu* = a supernatural being): it is perhaps a kind of woodpecker. It has the names in Buim of *rangoro* (Molafe) and *kagu* (Telei).

The motive of killing an ogress-mother is found in 9, 31, and elsewhere. Note the *poele* is found in this tale as in 65, 67. In this tale Manuka Banggara's house is a *sapesape*, that is, one built on posts; such houses do not belong to the Mono-Alu culture.

2 In Thur, 399–401, is found the motive of a coconut palm growing up from the buried bones of a burned dead body.

In Thur, 407–9 (Alu), the Heron plays the part of the wise bird in a tale.

In Ker, 81 f., it is said in a tale that the bones of the dead lie on the ground all day, but at even each takes his own bones and thus lives till dawn. In a tale in Sel, 386 f., the skull of a dead man hung up in the club-house after he was killed and eaten is one day heard singing.

In 'The Pagan Tribes of Borneo' (Hose and McDougall, London, 1912; vol. ii, p. 41) it is told that among the Kayans the ghost of a dead person before reaching his final place has to cross a river by means of a bridge made of one large log. This is constantly shaken by a guardian. If the dead man has done certain deeds he crosses safely; otherwise he falls over and is devoured by maggots or a fish. Further (p. 44), among the Punans it is said that a huge helmeted hornbill sits by the far end of the bridge across the river of death, trying by its screams to terrify the ghost into falling from the bridge into the jaws of the great fish which is in league with the bird. (A comparison with text 46 will show the close analogy.) In the present collection of tales it is the *kopi* that plays a special part (cp. above); but in the tales compared it is rather the hornbill (as in the last example)

which is a leading bird : see Ker, 118 f. ; Sel, 418 f. (in this tale furthermore the hornbill is called by a bird ' our master ', a term which we have seen is used for the fish-hawk ; see notes to Summary of 20). In Mono speech the hornbill is called *popo* (Guppy, ' The Solomon Islands,' 1887, p. 191) ; the *popo* is a totem in Mono-Alu and Buim. In what has just gone before we see the hornbill seemingly set on the same level with the fish-hawk ; a further link between hornbill and fish-hawk is pointed to in Thurnwald's statement (375–6) at the beginning of the note to Summary 20.

The importance of the fish-hawk is dealt with in the notes to Summary 20.

3 The leading part in tale 46 is played by one Manuka Banggara, who has an ogress-mother ; he seems to be thought of as a man. *Manuka* is Old Alu for the Mono *manua* = ' eagle ' ; the *manua* is a totem in Mono-Alu and Buim ; in Buim it is called *moruko* (Telei) and *monko* (Molafe). Banggara is undoubtedly the same as the Simbo word *bangara* = ' great ' (seen also in the name of the island Kulambangara, near there). *Manuka Banggara* is thus = ' The Great Eagle '. This name therefore would seem, as was said in the note to Summary 20, to belong to a series of which *manuġau, manubada, manualai* are others (the two former coming from outside the Mono-Alu culture). Since there is the widespread Oceanic word *manu* = ' bird ', the real meaning of all these names may well be " the great bird ". Again, in tale 58 (from Buim) we have *Uniu*, a supernatural being, ' the great eel.' This also may be of the same nature. We seem to have, in fact, in them two over-beings of the kind shown us in Tylor's ' Primitive Culture '.[1] Furthermore, in tale 9 there is ' the old man ' analogous to Manuka Banggara, but without a name like his ; here we may well have a reference to the same conception. Perhaps the explanation, so far as is possible, of the idea will have to be looked for outside the Melanesian culture.

58 Boroa

Boroa dived into a river after an eel ; another man Derua was with him ; Derua jumped in after him to rescue him from the eel. He and Boroa were both swallowed by the eel. The eel heard the folk saying that it had slain its fellow-clansman (*fafanua*, those

[1] Frazer (' Totemism, etc.,' 1910, ii, 101–2) quoting Codrington (' Melanesians,' pp. 29 etc.) gives Manukama (or Honggokama) as one of the exogamous divisions in Florida. Manukama = ' eagle '. The ghost-forefather of this division is Manoga. (Fraser, ibid., ii, 107, quoting Codrington, pp. 130–2.) (The foregoing terms may incidentally give a clue to the Mono *manua*, Old Alu, *manuka* as compared with the Oceanic word *manu*.)

belonging to the same totem-clan); it set them ashore again, acknowledging its wrong. It bade them tell that the great eel had swallowed them.

Tale from Aku, in Buim.

This eel, called Uniu, is holy (*olatu*); if a man sees it he dies. The *toloo* (eel) is a totem in Buim (see note to Text). Uniu is spoken of as the 'Great Eel', we see. This brings the tale into contact with 46 (*Suma*); as there said, we have in these two tales, and seemingly others (20, 9), the leading idea of an over-being (Bird, Eel), like those discussed by Tylor in his 'Primitive Culture'. 46 and 58, at any rate, are totemic; and Uniu is seen to stand in a friendly protecting relation to its fellow-clansmen; it has its proper name; but it is to be noted the two men were ready to kill it as an ordinary eel. For another eel tale, see 15.

As in tale 55 (*Mukua Maguili*), we have here the swallowing of a man by a fish or fish-like animal; it may be noted that the *maguili* in 55 is a fish which (formerly) used to swallow the bones of dead bodies that had been burned in Mono-Alu: in Mono (and almost certainly Alu) such bone-remains were in some cases given to eels. In Buim the Sihuni river (Molafe area) is a place where the bone-fragments are disposed of (presumably to eels). There is therefore, possibly, an identity in this motive of the two tales, such bone-disposal being alluded to.

E

SNAKES, etc.

Ei : Not Phallic.

TEXTS 16, 51

(From *Mono-Alu*: 16; from *Buim*: 15.)

16 KIRIFORA

Kirifora was a chief and found some puppies in a cave: when they got big he took them pig-hunting. They killed. The men complained that the pigs were not fat, but that the Snake's pigs were good. The chief was angered. He took his men with him, though they were afraid, for the snake was a man-killer. On the way they were warned by the people against the snake.

At last they came to an old woman, who also warned them to go back. They came to the snake's *kalofo* (meeting-house); the

chief went in and beat the drum. The snake's grandson came and spoke with Kirifora, who told him he had brought his men because they complained of the pigs he (K.) had killed being thin, while the snake's were fat. The snake came out, and Kirifora and his men ran away in fright to their own village, with the snake following. Kirifora told all his people to go into his house. The snake wound himself round this house, till it was fast shut, and his whole length was wound. Kirifora than stabbed him and killed him from inside. Then all the villages went to the snake's place, and found his house full of bones. They killed his grandchild : and Kirifora and his men brought back the snake's pigs.

A Mono-Alu-Fauru tale.

This motive of puppies found in a cave comes also as an introduction in tale 34. The importance of Pig in the social life is shown in the present tale. The snake is also a man-eating ogre ; this and the journey to it brings the present tale into connection with those in Group H. In Buim the snake is a totem. Whether this tale tells of an over-snake, like the beings in 46 and 58, must be left open. For the motive of a huge snake cp. tales 67, 42. There seems in this tale (read in connection with the ogre tales in Group H and elsewhere) to be a cannibal underlying motive (he is a man-killer, and his house is full of bones), with perhaps also an allusion to the special link between pig's flesh and men's flesh, as seen in tales 48, 8, 45, and 66. Kirifora was said to be a rock ; for this motive cp. the references in Note 3 to 66 (Summary), and tale 25.

For supernatural snakes cp. also Mei, 219 f., 220 f., 226 f., 228 f. ; besides the references in the notes to Summary 67.

15 Toloo (The Eel)

Two brothers went fishing in the river : they caught a small eel alive ; they put it in a small pool, and gave it *pisu* (taro-pudding) to eat ; it grew big, and went away to a big river. Here again they fed it with *pisu* and it grew very big. The elder brother went off pig-hunting, and warned the younger not to go to the river and be killed by the eel. The younger meanwhile went to the river without food, and called to the eel, who was annoyed and ate him. The elder later went to the river and asked the eel about his brother ; it said it had not seen him. He told it to spew, whereon it spewed out the man's blood. Then he knew. He told the men of his village, and bade them make spears. They attacked the eel, and killed it : they cut it up and cooked it on stones. In the night the eel's body came whole again and it came to life ; it went off to the river, where it lives ever.

A Sirifi tale (near Banone, neither Telei nor Molafe speech).

1 The motive of a great eel is found also in 58, though its nature does not seem to be the same in the two tales; so also the swallowing motive; for this latter, cp. too tale 55 (*Mukua Maguili*), where a fish swallows a man.

With the motive of the feeding the eel and its growing, cp. the like feeding of a fish in tale 52. Cp., too, the actual incident told in 59 (*Kulitanai*).

2 For the cutting up and parts growing together again, cp. Thur, 373 (a snake). In Codr, 375–7 (Vanua Lava) an eel cut into bits, turns into a man again (he had also before this turned from eel into man and back again).

E ii : **Phallic**

TEXTS 37, 38, 42, 43, 5, 08.

(From *Mono-Alu*: 37, 38, 42, 08; from *Buim*: 43, 5.)

37 NIFE (The Snake)

A woman adopted a snake as her child, and took it home. She gave it more food than to her husband and child. The man killed it, when he found out all; and his wife likewise.

Mono, Alu, and Fauru tale.

We may here refer to various cases of which this is a typical example. For a woman bearing a snake as child; see Tale 67 (Bunosi), and the notes to the Summary.

In Sel, 397 f., a snake husband has two wives, one of whom gets a son. In Cam 5, 117, a snake falls in love with a married woman. In Codr, 375–7 (Vanua Lava), an eel turns into a man; when he goes into the garden to work the women will not do their work; the husbands are angry, and he turns back into an eel again.

In Codr, 404–6 (Aurora), a she-snake has a daughter, who marries a man. Ker, 116 f.; a girl gives birth to a he-snake after eating a snake.

For the parrot as symbol, cp. note to 36 (Summary).

38 NIFE (The Snake)

A woman climbed a betel-palm to get nuts: at the foot of it was a snake. Anguis mulieris in cunnum introiit. Mulier mortua est. They burned her body.

A Fauru tale.

The motive of this tale is, of course, partly identical with 42. In Sel, 382 f., anguis in puellam per cunnum introit.

42 Pauravisia

The *mamaifa* would want fish : her mother would tell her to go to Pauravisia if she wanted fish, and he would marry her. At last the *mamaifa* got angry and went off to Pauravisia's place. On the way dixerunt homines penem Pauravisiae anguem esse. She came to P.'s place and spoke with his mother. P. came back from fishing : conch-shells and shouting. Mater Pauravisiae jussit eam in lectu cumbere. Advenit penis, domum implevit : postea advenit homo. *Mamaifa* cibum piscem edit. In nocte fornicatus est P. : mulier mortua est : iterum in vitam venit, cum destitisset. Next day P. again went fishing. Towards evening P. came back. Mulier penem lapide coquinario usit ; cecidit. Jussit mulier eum in arbore *kalola* putrida fornicari, penisque sanus factus est. One day while Pauravisia was again away fishing, his mother by a trick blinded the *mamaifa* for a time. Tum cum filio mater concubuit : eum decepit. The *mamaifa*, getting her sight back, came and sang a song at him about their doings. P. learning what his mother had done killed her.

An Alu tale.

1 As the introductory motive we have the craving of a special food by a *mamaifa* (woman of chief's rank), just as in the taro tales in Group B ; and her going off in anger when she cannot get it. She goes off to the place of a supernatural or other personage, as in 9, 31, and the tales in Group H. There is the incest motive (as also in 27) ; and the motive of singing a jeering song (as in 21, 50). The son kills his mother, as in 9, 31, 46 ; and he and the *mamaifa* marry. The lime-throwing motive is found in tale 48.

2 The lime-throwing motive is found (in a different tale) in Thur, 349–51. Thur, 417–8, speaking of a personage called Porana (about whom a tale will be found in Group F, below, tale 02) says that in Choiseul ' er wird dort mit einem grossen schlangenartigen Phallus geschildert. . .' ; and the hot-stone episode is found : ' Als er wieder einmal kam, da hob sie aus ärger darüber, dass er immer komme, einen Stein auf, und warf ihn auf den Phallus . . .' She was cooking with hot stones. This account is found also in Rubiana, Thurnwald says. In Codr, 404–6 (Aurora) the daughter of a snake marries a man. The snake came to live with them, filling a ten-roomed house. The husband not

liking the daughter's always going and 'lying close upon her' has the snake killed. Its remains have power as love-charm.

3 In the 'Archiv für Religionswissenschaft', Bd. 14, pp. 1 etc., 321 etc. is an article ('Das Fisch-Symbol' etc., by I. Scheftelowitz) wherein is also discussed the fish as symbol of fertility (there is, I think, another article in this 'Archiv' on the fish-god and fertility, but I have not now retraced it).

These articles point to another aspect of this tale: Pauravisia is a fishing-personage. To him the *mamaifa* goes in her craving for fish; he is associated with the conch-shell, like Soi (tale 65), who in Alu is a fishing hero (especially associated with turtle-fishing), with whom the conch-shell is peculiarly linked: the fertility-motive naturally underlies the whole phallic course of the tale, with its direct use of the mighty snake as an instrument. The Pauravisia tale has in close association with it the tale of Kingkirisu (43), next following. Kingkirisu differs from Pauravisia, so to speak, in being an independent part of the whole which makes up Pauravisia; and we are told K. filled the house, just as, with a slight difference, Pauravisia did. The fish motive again comes in, the bits, when K. is cut up, turning into fish and eels.

43 Kingkirish

Whenever pigs were cut up Kingkirisu (whom the *mamaifa* was bidden to marry by her father, but would not) was given the back. The *mamaifa* at last got angry and went off to see Kingkirisu, and marry him. When she got there she learned from K.'s mother that he was a snake. K. now came back home, and filled the house. The *mamaifa* was afraid and went back home. She had thought K. was a man. Next day K. came to her place to demand her as wife. Her father killed him, and cut him in pieces. Some of these became fish, some eels.

From Aku in Buim (Telei).

1 Here we have from Buim a tale which is partly identical with Pauravisia (42); the phallic motive has been already referred to in the notes to the summary of that tale. The action is started as in 42 by the food-craving of a *mamaifa*. The fish motive is again found bound up with the snake, whose bits become fish and eels (which may well form a link between snake and fish); with the phallic leading motive of the tale will be linked, as in Pauravisia, that of fertility. In 28 (*Nife*) the bits of snakes are given, as here, a special

importance ; see also the notes to Summary 2 (taro), and to 42 (love-charm).

.2 In Codr, 396 (Aurora) the bits of a cooked eel turn into eels and glide into the water. In Park, 717 f. (Admiralty Islands), a snake is cut up, some of the bits become fishes, others snakes. In Sel, 382 f., a snake is cut up, and the bits become reefs.

5 Arentesi

A chief's two wives fornicate with Arentesi, in another village. Their mother-in-law finds this out, and tells her son. He goes to kill Arentesi, but Arentesi goes into his hole and escapes. The chief kills his wives.

From Banone.

Arentesi must be some animal which lives in a hole, perhaps a lizard : he was playing the *makomako* (a Jew's-harplike instrument), the text says ; this presumably refers to some noise which the animal makes.

08 Laminimama

The *mamaifa* Laminimama went fishing with other women on a reef : there she saw as she thought a fish, but it was really a man, a *nitu* (non-natural being) : his name was Ulita (octopus). Mox in lintre coierunt. When the party of women went back home, Ulita dived into the sea. Laminimama cried for Ulita : and her father took her to the reef again : she had marked the place. She called for Ulita : after two others had come who were not Ulita, Ulita came forth. That was the man she wanted to marry, she told her parents. They took him back home ; he and L. married. One day the chief had ordered a feast : L. and Ulita had a quarrel because he did not want to climb to get coconut-leaves to make her a basket. He then got a cord, tied his legs and went up a coconut-tree, and cut leaves. It was a low tree : when he got to the top it became a very high one. Then it bent and swung out to the reef, landing Ulita there ; and then it became short again. L. knew then she had lost her man, and was no longer married.

Origin not given, but probably a Mono-Alu tale.

1 What is referred to in Ulita's unwillingness to get the coconut-leaves must be the softness of the octopus' arms, making the tying of them—as done to a man's legs in everyday life for climbing coconut-palms—impossible.

2 In Sel, 406, we find a tree that bends down and up again, putting people where they want to be. Cam 5, 114, shows Sida crossing over to Kiwai (five miles) by bending a tree over. In Cam 6, 61, the mythical Bomai embraces a woman as an octopus. G. Landtman in 'Folklore', xxiv, 3, pp. 303–4, gives the motive from Kiwai (Fly River) of a palm bending over to set the hero Sido down in another place; and that of a tree being magically made quite small, and then taking its natural height again.

F

Sexualia

Texts 23, 30, 55, 63, 02, 04, 05, 27, 40, 68, 69.

(From *Mono-Alu-Fauru*: 23, 30, 55, 63, 02, 05; from *Buim*: 27, 40, 68, 69; *origin undetermined*: 04.)

23 Karatia Kapu

Semper volebat vir cum uxore fornicari, quae recusabat. Uno die dum in mari haec lavatur, in cunnum *apu* iit. Tum mulier cum viro fornicata est. *Apu* penem momordit. Mulier aufugit.

A Fauru tale.

The *apu* was not identified more nearly (a kind of eel ?). With the main motive of this tale compare that in 63 (*Aiaiti ofa*).

30 Diko Tataru

Two *mamaifa* went to a river to catch *ukala* (crayfish). They saw a man: he had a sore hidden under the water. Ille cum utraque fornicatus est. A fish bit his sore and he called out *diko tataru*. He told them he belonged to the river when they said his speech was a different one. The same thing happened next day. The two *mamaifa* then hid, and when the man stood up they saw his sore. The next day the chief and his men killed the man, quia homo aeger cum *mamaifa* (pl.) fornicatus erat.

Probably a Mono tale.

As leading motif in this tale we have the taboo on the person of a woman of chief's rank, in that she is not to be sexually approached by a sick man. With this compare the taboo on touching the head (or hair) of a *mamaifa* by an old,

weakly, woman in tales 9, 13. For the wanton *mamaifa*, cp. 51, 05, 78.

55 MUKUA MAGUILI (The *maguili* swallowed him)

A man went to the garden with his brother's wife. Homo cum ea fornicatus est : cunnum rupit. Etsi mulier tergiversata est, vir rem comperit. Next day the husband took his brother with him in a canoe (the latter was a younger brother). He let his (younger) brother dive for a coconut which he threw overboard when they were a long way gone, and then paddled on and left him. This younger brother was swallowed by a *maguili*-fish (a man-eating fish) ; but he cut his way out with a *kasiato*-shell. He came back to his village : helped by his father (a chief), he killed his elder brother and married his widow.

An Alu, Mono, and Fauru tale.

1 The *maguili* is not a totem. Formerly in Mono and Alu the bones of dead bodies that had been burned were thrown to it. In this tale we have the motive of the enmity of two brothers, and the triumph in the end of the younger ; cp. 66, 22.

The swallowing of a living man by a fish and his being set back alive is a motive parallel to that in 58 (Boroa, from Buim) ; these two instances have a further link in that the *maguili* and the eel are, or were, creatures to which the bones of dead bodies were fed after the burning in Mono-Alu and Buim (in the latter area probably the eel, anyhow) ; see note to the Summary of tale 58 ; and cp. ' Zeitschr. f. Ethnologie ', 1914, Heft 1, p. 43.

2 This tale is partly found (and without the fish episode) in Thur, 322 f. ; and here a motive [1] found in Porana (tale 02) also enters (per axillam coitus) ; and the two brothers are the chiefs of the World of the Dead.

In Codr, 365–6 (Bugotu, Ysabel) a *kombili* (king-fish) swallows a man and goes eastward with him to the rising of the sun ; it grounds and he cuts himself out with a piece of obsidian. He then goes up to the sky to the Sun's children, and lives there for a time (cp. tale 22).

In Park, 695 f., is found the motive of the two brothers and the unfaithfulness of the elder brother's wives with the younger ; the elder brother has also his attention drawn to this when he bids them get into a canoe (cp. the full version of tale 55).

[1] It may be suggested that there is also an echo of this Porana motive in the present tale (55) : homo mulierim rupit (*konati*), id quod significare potest primum per cunnum coitum, qui antea per axillam fiebat.

In Mei, 175 f., 181 f., a supernatural personage swallows two women, but they cut their way out with a bit of obsidian ; Mei, 195 f., gives two boys swallowed by a saw-fish, and cutting their way out with bamboo from a flute ; and Mei, 203, has the motive of a man swallowed by a snake, and cutting his way out with bamboo from a flute.

In Ker, 112 f., the elder brother's wife lies about his brother ; the elder takes the younger out in a canoe and by a trick forsakes him in the sea (The difference of the case between the two brothers will be noted).

In Cam, 5, 119, one Mutuk swallowed by a shark cuts his way out of it when stranded with a shell.

From Tumleo (an island, seemingly off north New Guinea) we have (L. S. Schultze : ' Zur Kenntnis d. Melanes. Sprache v.d. Insel Tumleo ', 1911, p. 71) a man swallowed by a shark and cutting his way out.

The tale of the man's wife and his brother, in another cycle and with different motives, will be found treated at great length by A. Wallensköld (' Le Conte de la femme chaste etc.,' in ' Acta Societatis Scientiarum Fennicae ', Tom. 34, no. 1, Helsingfors, 1907), who inclines to an Indian origin for the tale dealt with by him.

63 Aiaiti ofa (Qui cum cavo fornicabatur)

Homo cum cavo in rupe fornicabatur. Alius centipedam in cavum posuit, eaque illius penem momorsit.

Probably a tale based on fact. It is told of a man of Lofan in Alu.

The grim jest in this tale may be compared with that in tale 23.

02 Porana

The chief's head-wife fell sick ; at last Porana was sent for, for he always cured the men's wives. Porana solus cum muliere relictus est : cum illa per cunnum coiit : hic mos fuerat per axillas coire. Tunc uxor coitum per cunnum duci indicavit, hic (haec ?) ceteris uxoribus indicat. Dux homines monet ne Poranam sinant uxores curare. They resolved to kill Porana. He tricks them several times by disguising himself, and otherwise. In the end they found Porana in his house (he is in the *siarua*, the unmarried men's house) : they killed him by breaking wind (which action is fatal for him).

An Alu tale.

1 We seem to have here as one motive a play of the sexual fantasy—the same motive which was perhaps suggested in tale 55 (see note 2 to the summary). Or perhaps we have the record of a custom among some people of another (in time or place) culture.

As to tricking by a disguise, cp. tale 11 (*Kuau*).

Thur, 417, gives more or less the same tale from Alu : (coitus per aurem atque axillam ; cp. a passage in tale of Pauravisia 42).

2 In Thur, 322 f., is found the motive of the coitus per axillus et coitus per cunnum inventus (see note 2 to summary 55).

Thur, 417, calls Porana a 'Frauenheld'. In Buka (Thur, 417) Porana is a culture-bringer like Tanutanu, that is, Bego (see tale 66) ; he showed the right way to bring forth the child, while before that the child had been cut out ; this will be found as a motive in tale 22 below. It is to be noted that he came from Nissan on a turtle (which brings in a phallic element).

In Choiseul (and Rubiana) Porana is likewise known (Thur, 417–8) : the account shows that here he is given the essential phallic attribute of Pauravisia (see tale 42), and some of tale 42 is set onto him (cp. notes to Summary of 42).

Evidently,[1] then, Porana is a high personage in Buka, while in the other places recorded he has only phallic attributes ; the name Porana covers the personality of Bego (in Buka), and partly that of Pauravisia in Choiseul and Rubiana.

04 Bubuniko

Two women were fishing by a river : Bubuniko (a *nitu*, supernatural being) threw in a banana ; they went to see who was the thrower. Bubuniko took the two women for himself. Huic B. unus solum magnus testis erat : una ex mulieribus testem curabat. Dum dormiebat B. efugerunt duae. Bubuniko was then enticed to fall into a covered pit, and killed with stones by the people.

Place of origin undetermined.

1 The banana motive probably has a phallic allusion ; and in this tale we seem to have merely a play of the sexual fantasy. The leading a person on to fall into a covered pit is a motive found elsewhere in these tales ; cp. 2, 48.

2 The pitfall motive is found in Thur, 350 (and 357) ; Codr, 373–5 (Torres Islands) ; Mei, 181 f.

[1] The diversity of Porana's attributes in the different places was pointed out by Thurnwald (p. 418).

For this motive compare what Thurnwald records ('Forschungen etc,' iii, p. 58) from Buim of pitfalls used in warfare and for pig-trapping.

05 Kurupate and Sino

The *mamaifa* (woman of chief's rank) wanted Sino, Kurupate was not comely to her eye. Kurupate resolved to go to Sino. He went off: the people on the way warned him not to go, for Sino's mother was a man-killer. He came to a big river (pool?) where Sino was wont to bathe; and climbed up a tree. When Sino came bathing Kurupate spat on him to call his attention. Sino told him to bathe downstream (?) from him. Sino's skin went to Kurupate, who was now handsome like Sino. Then Sino took K. to his house, while his (Sino's) mother was away; for if she had seen K. she would have killed him. Sino sent K. back to his village with a hat (*soso*) and arm-rings (*gorau*). When the *mamaifa* saw K., she liked him: he took her and then married her.

An Alu tale.

Here, as in 30, 51, 78, the wanton *mamaifa* is a motive. The going off to an ogress's place is found in tales 9, 31, 46, and in Group H, below. For the bathing, and the spitting to call attention, cp. tales 48 and 8. The motive of a person getting another's skin, and with it another's comeliness is much the same as that we have seen in tale 62 (*Foifoiti*); for the skin as an element of physical comeliness, cp. too tale 07 (Marusapeka).

27 Uloulo (Incest)

Through a mistake a brother and sister do incest. They went into the bush and hanged themselves; the people burned their bodies, as also his wife's, whom they killed.

From Lavelai (Telei area) in Bougainville.

This may well be the record of an actual and rare happening, and the horror felt by those among whom it and its tragic sequels occurred.

For the incest motive cp. tale 42.

The suicide motive is found in tales 13 and 56.

Probably the wife was killed as having (perhaps unwittingly) brought about the incest (see full text).

40 Tiong Bataha (The woman-man)

A very fat man did not wish to be manlike. 'Ego mulier:

me uxorem ducte,' inquit. Dux Kevori duxit. Cum K. mortuus osset, ille alio viro nupsit. Muliebria pensa faciebat. Mulieri similis videbatur.

A true tale told in Alu of a place in Kieta (Bougainville).

This being told as an actual fact, the tale properly belongs to Group M, below. It shows us a remarkable case of abnormal psychology and perversion.

68 Auau Loai (The wild dog)

There is a wild dog living in a cave in the bush : it exists. Una extremitas mas, altera femina. Secum fornicatur.

From the Telei area of Bougainville.
This is not *lagalagala* ; that is, it tells something which actually exists ; it is *areai*.

Though this was called a true account, and not a fantasy, it is of course to be classed as a wonder-tale, and not under Group M, below. In some way this dog seems to be specially associated with mosquitoes (see tales 68 and 69). Another fabulous creature is the one, half-dog, half-snake, dwelling in a swamp in Mono, and called Kiriaiku (see Religion in the Sociology) ; in Thur, 412, we find Kiriaiku, half-dog, half-snake ; and a bird-snake (both in Alu ?) ; and in Thur, 372–3, a bird-headed snake in Buim.

69 Maikuna Kupiraci (Anau loai)

(See remarks in the Collection of Texts)

From Telei-speaking Buim.
This is practically the same tale as the last, 68.

G

Cannibalism

Texts 1, 44, 45, 03.

(All from *Mono-Alu*)

1 Kirikoputu

Kirikoputu has no arms or legs. Kanupea, another girl, finds her alone in the house, and gives her arms and legs, and they go and

pick *kai*-nuts. Kanupea then takes the arms and legs away from Kirikoputu, on the latter's refusal to give her some of the nuts she had picked. Kirikoputu has to roll home.

Next day Kanupea comes again, and they go off together as before ; and the same things happen again. Her parents next day leave cooking-implements with Kirikoputu, when they leave her in the house. Kanupea again comes. This time by a trick Kirikoputu cooks her in a pot, and keeps the arms and legs Kanupea had given her. Kanupea is eaten by Kirikoputu and her father and mother.

An Alu tale.

Koputu = ' to cut ', *kiri* = perhaps *kiki* (little). In Ker, 141 f., is the tale of a man Waidudu, who had neither hands nor feet. One day he was left alone in the house, and ' the great and terrible ' Aidagagiogio came and gave him his own hands and feet to climb and get him coconuts, and then took his hands and feet back again. Next day again A. gave him his hands and feet, and Waidudu being up the tree and giving the signal, W.'s brothers slew A., and Waidudu kept his hands and feet.

From Madagascar (J. Richardson, ' Folklore of Madagascar,' in ' Antananarivo Annual etc.', 1877, p. 110) there is a tale about an armless and legless child.

Besides in the tales in this group, the cannibalism motive will be found in other tales ; see under Cannibalism in the Index to Motives.

44 Kavakavakaviso (The Man-killer)

Some brothers went fishing and crabbing. They bade their little brother light a fire and roast the crabs, but not to roast if the wind blew land-inwards. But he forgot about this, and Kavakavakaviso smelt them, and came and carried off the child. He got ready to cook him. The child's brothers found him, and killed Kavakavakaviso.

An Alu-Mono-Fauru tale.

There is here a reference to a *sapesape* (house raised on posts), which is not found in Mono-Alu (nor probably Fauru). Kavakavakaviso is said to be a *nitu* (supernatural being) ; the word is not a proper name, but = ' ogre ' or ' ogress '. In tale 03 (in this group) it is likewise children who are killed by an evil being. The name Kavakavakaviso is found in Thur, 362–5 (Fauru : Kabakabakabisu, an ogress) and

407–9 (Alu : Kabakabisu) ; the tales there are not the above.

Ulina Angoosi Sana (She who used to cut up her body)

The old mother, while her daughter and son-in-law were away, would in the afternoon cut up her body, boil it, and hang it up. When they came back she would give it them to eat, saying it was pig, brought by her brothers. At last the daughter and son-in-law got suspicious and watched. Then they saw what she did : and her daughter killed her.

An Alu, Mono, and Fauru tale.

Here as in other tales (48, 8, 66) we have the association of pig's and man's flesh. As in tales 46, 07, 8, the mother of the man's wife is the cannibal old woman whom the daughter repudiates. Here the man eats the flesh of his mother-in-law, who is in *loa*-kinship to him ; in tale 21 a man eats of his *loa*, and this there seems to have a special significance.

03 Kusikusi Aromoto

Three children went out bird-shooting : shooting at a *kekeoaka* bird, they use up all their arrows, which go off to Kusikusi Aromoto's place, who keeps them. They go to get them : K.A. bids them into his house, and gives them *ugumu* (one kind of banana) to eat : these he has taken out before they are well cooked, and they stick in the children's throats. They ask for water : he says he has none, as he always drinks coconut water. He climbs a coconut palm to get them nuts, and throws them down : when the children go to get them, he kills them by jumping on them. Next day two children go to shoot, lose their arrows in the same way, and go like the others to K.A.'s house to get them. He bids them in and cooks them *ugumu*. They see the dead children on a wooden platform (*tavali* ; probably to smoke-dry) : the same thing happens as before about the *ugumu*, but when Kusikusi Aromoto makes to jump down on them, they are on the alert and leap apart : and they kill him. They go back to their village : the people go to K.A.'s house and find the heads of all the many children he had eaten : they burned all the heads.

An Alu tale.

The *kekeoaka* is a totem in Mono-Alu. The incident of the heads of the dead children being kept may well be an echo of the headhunting culture, as found in Simbo, for example. The Mono-Alu people were not headhunters.

H

Journeys to Ogres

TEXTS 48, 07, 8, 50, 01.

(From *Mono-Alu*: 48, 50, 01; from *Buim*: 8; *origin undetermined* 07).

48 ATIVEA

A man, hearing of Ativea, goes to see her. On the way the people warned him against A.'s mother, who was an ogress. He came first to a piece of red water: this belonged to A.'s mother, who cleaned there the men she had killed. Then he came to clear water, A.'s washing pool. He hid up a tree. A. and her slave-girls came to bathe: when she saw him, she took and hid him in her house. Her mother arrived bringing pigs and human bodies: she called on her daughter to stand on them (*segulu*) before she cut them up. A. refused. The man told her he ate pig, not human flesh; A. ate human flesh. Next day A. sent her mother far off to kill men and pigs; and meanwhile she and the man ran off. Getting to a village, they had a covered pit dug. The ogress came after them, fell into the pit, and was killed by her daughter.

An Alu tale.

1 The two pools—one red, one clear—is a motive found too in tale 8.

The standing by a *mamaifa* on (or stepping over) the dead pigs and men is a motive found in tales 8, 51: Ativea is a *mamaifa*. The standing on pigs ceremony used to be practised in Mono-Alu in connection with the *aia* (see 'Chiefship' in Sociology; cp. tale 64). Thur, 363, remarks that the stepping (steigen) over a person lying on the ground means taking farewell for ever. This remark refers to an episode in a tale from Fauru.

Here as in tales 45, 8, 66, we have the close association between pig's and man's flesh; this association seems to show itself likewise in tale 16. It probably points to a change away from cannibalism: cp. note 3 to Summary 66. Lime is tipped onto the mother in the pit, a motive found in tale 42. For the covered pit motive, cp. too tales 2, 04. In this tale, and 07, 8, we see the *mamaifa* freely choosing her lover and husband (cp. tale 9, etc.). Besides in the tales in this Group H, the motive of a journey to an ogress will be found in tales 05, 9, 31, 46; 16 is of the same kind (to an ogre-snake).

2 In Thur, 317, we find the motive of the two pools, one red, as an incident in the Buim belief as to the Journey of the lately Dead: the ghost of the dead man after coming into the Underworld sees two lakes, one on each side of the

way ; the one on the left is black (for those who died a bloodless death) ; the one on the right is blood-red (for those who have died a bloody death.)

Thur, 362–5, gives a tale (from Fauru) which has much likeness to the Tale of Ativea : but it is a woman who goes off to seek a man ; in the end the two turn into stone.

In Mei, 85 f., a man climbs a tree overhanging water ; women came there, and one sees the man and takes him to her house. The other women's husbands were turtles. There he stayed, and she got with child. The phallic allusion of the turtles is to be noted. (On p. 89 f. is another version of the tale, in which these episodes occur.)

For the man-eating ogre, or ogress, motive cp. further Thur, 406–7 ; Codr, 398–402 (Aurora) ; and Sel, 389 f., 390 f., 391 f., 401 f., 404 f., 416 f. For pig-eating substituting man-eating, cp. the tale at Sel, 415 f.

07 Marusapeka

Hearing always of Marusapeka, a man resolved to go to see her On the way he was warned against Marusapeka's mother, who would eat him. When he got to M.'s place he lurked by some water ; here M. came to bathe. He drew her attention by throwing a stone twice, and told her he had come to marry her. Coierunt. He took her off with him : when M.'s mother found it out, she came after them. The man killed her ; and Marusapeka and he came back to his place.

Origin not stated.

See the notes to 48. This tale is of course the same type as 48, 8 : it has probably lost a lot of the details in the telling in pidgin-English. Marusapeka is probably a *mamaifa*, like the women in 8 and 48. Stress is laid on her wish to marry and the mother's opposition (cp. too 8, 48).

Notice how the skin is alluded to as one of the marks of beauty and cp. tale 05.

8 Merafa

An orphan child taken care of by its grandmother (*tete*) ; when he grew up she made him a bow, and he went hunting and fishing. Some girls told him of the chieftainess Merafa, and he resolved to go and see her. The people on his way tell him her mother is a man-eating ogress. He comes to a red river (or pool), this is the river (pool) of Merafa's mother. He goes on and sees another river (pool) : and climbs a tree, from which he sees Merafa bathing. It is her river (pool). Merafa hides him in her house. At sundown the ogress comes back, having killed men and pigs, which she puts at her daughter's house-door. She bids Merafa step over (*alepa*) them, but M. refuses.

Merafa asks the man whether he eats human bodies, who says he only eats pig-flesh. M. eats of the human flesh, the man only of the pigs. Next day while the mother was away hunting men and pigs, M. and the man put a canoe in the sea and got ready to go off. When the mother came back and called to the daughter to step over the pigs and dead men, Merafa told her from the canoe that she was going to leave her to marry, and that she was an evil man-eater. Merafa went back to the man's village and married him.

A Buim tale (probably).

See notes to tales 48, 07 : this tale is clearly very much the same as these two.

The opening motive is almost identical with that of Soi (tale 65). Both show the old *tete* looking after her orphan grandson, in the former case teaching him the craft of canoe-building and net-making ; in the latter teaching him the bow-making craft. It looks as if we have the motive of the 'invention' of the bow brought into the tale ; that is, a motive coming under the head of culture-contact or movement (such as we find in Group A, above). Buim, it is to be noticed, is the probable home of the tale.

50 Matairua (Two-eyes)

A woman brought forth. Bye and bye the fire went out : she sent her two elder children to bring fire. She bade them not go along Matairua's path, but follow ' our own '. When they came to a fork in the path, they mistook and took Matairua's path ; they came to Matairua. M. looked at them from her back. They told her why they had come. M. put *sirami*-leaf before her in her belt, and went with the children to their house. The mother was angry at their bringing Matairua. M. took the baby on her knee : she broke its arm, then its leg. When the mother wanted the child back, M. put it in a basket. The mother and M. fought ; M. killed the mother, and took her and the child away and smoked them for eating. The people of the village made a covered pit, enticed Matairua by sending children to sing at her, and when she ran after them, she fell into the pit. The men killed her.

An Alu tale.

1 The bringing forth by a woman and fire-seeking are leading motives in this tale. The four-eyed Matairua is an ogress, so that the tale can be brought into the present group. The pitfall motive is found too in tales 2, 04, 48. For the jeering song sung by the children, cp. the singing at Pauravisia in 42 ; and 21. For the fire motive, cp. 22 (note 1 to Summary).

2 In a tale from Fauru given in Thur, 362–5, we find the motive of the forked path : the goer is bidden to take the fork to the left, not to the right (which is the ogress's path) ; the fork to the left brings the goer to the bathing-pool of a personage. In the present tale the children take Matairua's path, we are told. With this compare the note to the Summary of 48, and what we are told in the journey of the lately-dead about the two pools, one on each side of the way.

In Codr, 409 (Aurora) a ghost-man takes a woman's child, eats one finger, and, the child crying, tells the woman when she asks what hurt it, that it was a mosquito. Then the child stopped crying, and the woman found it was a ghost because it had eaten the whole child.

In Park, 713 (Admiralty Islands) is an evil spirit called Po Pekan with four eyes, which ate everyone. Two boys, mistaking their way, came to his place and he ate them.

In Mei, 37, To Kabinana sent a child to get fire, but the child got the snake to do it (as a reward the snake is given everlasting life ; cp. notes to Summary 62). In Mei, 175 f., 181 f., a child is sent to get fire from a supernatural personage, To Makonakonom (who swallows him, but he and another cut their way out ; cp. 55, notes). In the two last the fire motive is seen.

In Sel, 397 f., in a tale we find the motive of two women going to a village to a feast, warned against taking the wrong way at the cross-paths ; one is used by the Taumudukoro, who may kill them ; but after disputing they take this very track, and come to the T.'s cave ; she is very prickly (cp. the details in tale 50), but loves to nurse young children ; takes one of the women's child to nurse, and it drips with blood and dies. The women go back.

01 Saketia Morobita

Two brothers went fishing with their brother-in-law's (*ifa*) bamboo rod and broke it. He uttered a gross insult (*poele*) against them. They went off to Saketia Morobita to get bamboo. As they paddled in their canoe they met the *kopi*-bird, who warned them not to go to Saketia Morobita, for he was an ogre (*poapoau*). Anyhow they must not make their canoe fast with a rope (creeper ?), but with *molamola* (a kind of long leaf). But they make their canoe fast with *tufa* (a creeper ?), and go to S.M.'s abode in the bush. They cut bamboo : the leaves fly off to S.M.'s house. Warned by his grandsons (*fabiu*), S.M. came out and sung, asking what is doing it : cockatoo, eagle, or man (*isiobo*) ? The leaves gliding in the air quivered as he uttered '*isiobo*' : he went after the men. He threw his spear at them, but missed them : but bye and bye he killed the elder brother. The younger brother rolled a taro leaf and put his brother's blood in it, and went home. He put it on a tree stump : every day he

went to look at it : one day he found it was a baby. He went daily to look at it, and it grew into a child and he took it home : it grew into a full man. They resolve to go back and try and kill Saketia Morobita. They made ten spears each, then each a very thick one. Then they went and cut the bamboos at S.M.'s place. The leaves flew off, and S.M. came out and sang as before. He went after them : this time they kill him. They killed, too, his two grandsons. They cut bamboos (*aulu*) and took them home. All the people then went to get bamboo.

An Alu, Mono, and Fauru tale.

1 For the *poele*, cp. 65, 67, 46. The *kopi*-bird appears, as in 46, communicating with human beings. In this tale, as in 66, a fallen tree on the path seems to play an important part (cp. note 3 to Summary of 66). With the conception of the life as abiding in the blood, cp. the same idea of the bones in 46.

2 In Thur, 320, 450, we learn that in Buim the blood of a slain man must be burnt in leaves by the slayer ; otherwise the spirit comes about at night roaring. We seem in the present tale to have an allusion to this rite.

In Thur, 407–9 (from Alu), in a tale the heron (Reiher) speaks with men and gives advice.

In Codr, 406–7 (Aurora), a man who had cut himself put the blood in a bamboo vessel : later the blood came forth as Deitari, a boy.

In Mei, 205 f., a man let the blood from a cut in his hand drip into a leaf, and wrapped it up. When he opened it again he found a woman had arisen from the blood. Later when his hand again got cut there arose a man in the same way. See further, Mei, 25 f., for the same idea.

In Ker, 122 f., a boy slays a fierce boar by leaping from platform to platform in a line he had built, throwing spears ; he had made a lot of spears and two especially great ones. The people of the place, who had had to flee from the boar, now came back. (Here we have the motive of a scourge removed, as in *Saketia Morobita*). In Ker, 131 f., the livers of three slain men turn into the men again.

In the name Saketia Morobita, *saketi* = ' to pluck ' : the word *morobita* may well represent *Marabita*, which is found in Thurnwald (see pp. 349–362) in relation to a tale which explains the origin of a remarkable conical hill (Bergkegel) in the Buim plain, called *Marabita*. A (presumably Alu) tale in Thur, 407–9 (which is not Saketia Morobita) is told also of the witch Marabita, Thurnwald says (as well as of ' Kabakabisu ' ; cp. note to Summary 44).

This observation is useful as showing another appearance of the name *marabita* (*morobita*) in Alu folklore.

K

JOURNEYS OUTSIDE THE WORLD OF MEN

Ki : To the Sky.

TEXTS 21, 22.

(Both from *Mono-Alu.*)

21 MURILA (The Man-in-the-Moon)

The children climbed a *karukai* (some kind of fruit or nut) tree to eat its fruit : an old woman came along and they threw her fruit, till she had eaten so much that she died. They cut out her cunnus ; and gave it to an old man to cook, who ate it. When the children found this out, they climbed a tree and sang at him that he had eaten the cunnus of his *loa* (a relation including a man's mother-in-law).

The old man cut down the tree where they were ; they went to another : this too he felled ; and so to another which he felled. Then they went on to a *kengere*-tree : he started felling it. The children sang out to Murila (the Man-in-the-Moon) to let down a rope, and he did so from the sky : they climbed up it. The old man called all the birds : they (eleven kinds : not all totems) tried to reach the sky, but failed. Then he sent for the *pirite*, and the old man begged him to go and bring back the children. The *pirite* reached the sky : he went to the chief's house, and at last found the children, put them in a basket, and brought them back to the old man on earth ; who ate them.

Probably a Mono tale.

1 We have here the cannibal motive (cp. section G above, and elsewhere), together with a reference to the *loa* taboo (which includes the mother-in-law relation). In 45 a man eats of his mother-in-law's (*loa*) flesh ; she is thereupon killed by the man's wife. For the swelling belly, cp. 60, below (*Sokokorokio*). The jeering song sung at the old man by the children is analogous to that sung at her mother by the daughter in 42 (Pauravisia) ; perhaps both are a form of *poele* (cp. 67, 65, 46, 01) ; cp. also the song in 50.

The cutting down of a tree to catch someone who is on it is found also in 54 ; we may well have a reference here to an actual procedure in warfare in some culture where there are tree dwellings.

The *kopi*-bird again is mentioned (cp. 46, 01) in the long list of birds (not all are totems) ; when all have failed to reach the sky, the *pirite* is sent for, and succeeds ; the *pirite* is seen as a messenger in 9. The children on reaching the sky have gone to the chief's (*lalaafa*) house, whose name seems to be Murila ; Murila is almost certainly the markings on the moon's face ('The Man-in-the-Moon'). Murila, therefore, would seem to be the Lord of the Sky. Cp., too, 22.

2 In Ker, 86 f., an old woman is unknowingly eaten by her husband ; a youth calls to him he is eating his wife ; he cuts down tree after tree to catch the youth, who escapes by turning into a crab. In Sel, 416 f., a boy takes refuge up a palm ; the pursuer cuts this down, and the boy goes on to one after another.

22 ANDREAROARO KINIU (The men who made canoes)

Two brothers ; chiefs : they go out together and the elder goes away and leaves the younger behind. The latter climbs up into the sky, taking the food and water the elder had left behind for him. Here he saw a river and climbed a *siing*-tree (a tree with a clump of trunks, of the fig family). Here he was seen by two *mamaifa* (chief's daughters), and married them. Now when it rained they did not eat food ; when the sun shone they would dry it and eat. The man got angry ; he made a fire, and gave them cooked food, which they found good. The elder sister got with child ; when her time came they cut her belly open and she died. When the younger sister got with child, the man refused to let her be handled so, and the child was born *per cunnum* ; the people approved. The child grew up : the man and his wife went down a long rope back to his village on earth. He and his brother let themselves be stone-cooked ; the younger with the help of his magic from the sky was not killed thereby ; but the elder was, and was eaten. The younger became *lalaafa kanegana* (great chief).

A Mono-Alu-Fauru tale.

1 We start with a reference to canoe-making, evidently according to the improved craft of which Soi was the bringer into Alu (see 65). For the race held when the canoes were ready, cp. 65 ; also cp. 75 ; cp. also 75 for the appeal to a *nitu* (ghost). We find the motive of the rivalry between two brothers, ending in the victory of the younger ; cp. 66, 55.

The hero climbs into the skyland by a tree, or perhaps a creeper ; he leaves it for the earth again by a rope (cp. 21). The skyland is analogous to the earth, but with a lower culture. For the incidents by the pool, cp. 8, 07, 48 ; we see too the free choice of a husband by the two *mamaifa* (cp. 9, 31, 42, etc.). The hero brings the cooking-craft into the sky ; and, specifically, *pisu* (the highly-esteemed taro-cakes cooked in coconut-oil) ; in 34, too, we found a place mentioned where *pisu* was unknown. He also leads the sky-folk away from the practice of the caesarean operation. On coming back again to earth, he brings his wife ; a cooking ordeal between him and his elder brother takes place, such as is described in 66 ; the loser is the elder brother, and the younger becomes *lalaafa kanegana* (great chief) in his stead.

At the end we have the cannibal motive, as in 66 (cp. too section G, and elsewhere). Note there is the *lalaafa* (chief) of the sky, and compare Murila in 21.

The comparative examples given below point to an essential of the tale being the bringing, not so much of the cooking-craft, as of fire (which of course is closely associated with the former). For fire cp. also 50.

2 According to Thur, 417, the Buka people relate that children there used to be cut out at birth; the man Porana (cp. 02 and notes, in section F) came from Nissan, married the chief's daughter, and showed the usual method for child-birth. In Codr, 365–6 (Bugotu, Isabel) a man goes up to the sky, where the people ate only raw food; he shows them fire and cookery; he goes back to earth.

In Ker, 7 f., is the motive of a man going into the sky, marrying there, and coming back to earth. He had been deserted by his party in a canoe, whom he punishes by gathering into the club-house, and setting fire to it.

In Ker, 97 f., Kapikoa, the black cockatoo, goes in a canoe with his servants, and is abandoned by them. He climbs a fig-tree (note: the *siing* is said to be of the fig family), and sees a beautiful girl, whose attention he attracts by throwing down figs, and marries her. She cooked taro by laying it in the sun; fire was unknown in her land. He shows her fire. (Here the hero is a bird; cp. with this the naming of chiefs as birds in certain songs; see 71, 79).

Sel, 379 f., has a tale from Wagawaga, in which people knew not fire; they sliced yams and taro and dried them in the sun. One old woman used to cook with fire from her body; and they got fire from her body.

Kii: To the Dead

Texts 33, 47.

(From *Mono*: 33; from *Buim*: 47.)

33 Tiong Salena Nitu Ga Ievai (How a living man married a ghost)

A woman *nitu* (ghost) married a living man. She got with child: they then went to the abode of the *nitu* (dead). Passing a river, they came to the abode of the dead under the ground, and to the woman's house there: her father and mother gave them pig. The man and his wife went home again; and she brought forth. She told him not to eat breadfruit, for it was forbidden (*olatu*) to the *nitu*: but one day he ate of it. Then she disappeared and became a *nitu*, leaving her child behind her.

Probably a Mono tale.

1 Here we have certain ideas on the nature of the abode of the Dead. It is underground ; there is a regular path to it, and a river is crossed. It is a replica of the land of the living. With these motives, cp. my sketch of the Mono-Alu eschatological ideas in the ' Arch. f. Religionswissenschaft ', 1914, Vol. 17, pp. 64 ff.

The ghost-wife tells the husband the breadfruit (*baleo*) is taboo (*olatu*) to the dead (*nitu*), and that he is not to eat of it. We may perhaps correlate this with the late Dr. Rivers's theory of a Melanesian tree-cult. Further, in Mono-Alu belief, certain *tafati* (a kind of breadfruit) are especially associated with the supernatural beings called Ome ; cp. my sketch of the Totemism and Religion in ' Archiv f. Religionsw.,' 1912, Vol. 15, p. 355.

Guppy (' The Solomon Islands,' p. 84) says the *tafati* is apparently a variety of *artocarpus integrifolia*.

2 In Codr, 379–83 (Mota), a ghost-uncle gives a boy a ghost-wife ; she has a child ; goes back to her country, the sky (Christian influence ?), leaving the child ; but presently comes back again. Codr, 367 (Bugotu), a man goes and sees the Dead, and gets back to the Living.

In Mei, 237 f., a man goes with his dead brother to see the Dead, and comes back after two days. The Dead live in a cave or hole (Höhle). Mei, 247 f. : a man goes to the Place of the Dead with a ghost (It would seem the ghosts only assemble there at night) ; 249 f., a crazy man is taken by two ghosts to a pit (Höhle), down which they go after taking away the covering stone. The man is taken back to the living by one To Logo ; 257 f., a dead woman came back to earth ; meets a man, and marries him. She gets food by lifting up a stone on the ground and going down ; the man looks and sees a lot of people, etc., down there. The two live together the life of the living.

In Ker, 81 f., a man's wife died ; when hunting cuscus he goes down a hole in the ground to Ioloa, the land of the dead. He meets his dead wife, who hides him, and he watches them dance. He escapes back to earth, but the dead attack him on the way, and take from him the coconuts etc. he had picked in the land of the dead.

As to the River of the Dead, cp. in note 2, Summary 46, the references to Hose and McDougall for Borneo.

47 Drimoai

The man Drimoai and his wife coming back from gardening, the axe fell overboard out of their outrigger. Drimoai dived after it ;

but he broke into the abode of the Dead down there. There he stayed two days; a ghost told Drimoai he must not see the band of the Dead, otherwise he would die. D. came back to his own village. He brought back bananas from the abode of the Dead, which he planted.

A Buim tale.
Drimoai's place was Kováro, near Siuai, in Buim.

1 In this tale, as in the last, a living man visits the land of the Dead, and comes back to the living. In each case the living man has a ghost who conducts him; and food is brought back to this world.

The land of the Dead is here under the sea.

2 In Park, 692 f., a man dives into a river to get something fallen in, and finds at the bottom of the river a race of people, from whom he learns fire etc., and comes back (cp. with this 22, and the comparisons in note 2 there). In Park, 706 f., a man dives out of a canoe for his spear, which has been carried off by a fish; he finds himself among a lot of ghosts (Geister) on the bed of the river; he comes back again.

L

SUPERNATURAL BEINGS

L i: Ghosts

TEXTS 32, 61.

(From *Mono*: 32; from *Buim*: 61.)

32 GATU PAITE

A man and his wife saw a *kai*-tree, when going along the Path of the Dead. A dead man came along from a village; he gave them his food, but they ate their own. He went away to fetch something, and the man and his wife ran off to their house and shut themselves in. The ghost (*nitu*) went after them in anger. The husband and wife died in their house; and their bodies were burned by the people.

Probably a Mono tale.

Here we have references to the path along which the dead travel from their former abode to the Abode of the Dead. The food the dead man carried was that which had been burnt along with his body (cp. 'Arch. Religw.', xvii, p. 69).

61 (The Man, His Wife, and the *Nitu*)

A woman got with child. She and her husband went gathering *kai*-nuts (canary-nuts). While her husband was up a tree the ghost of a man, a chief, came by; she heard him break a stick as he walked; she saw him. She called her husband down. They ate of the dead man's food at his invitation. They found out it was not the food of a living man; while he was away they went off to their village. The ghost followed them into their house, and upbraided them with having eaten his food and then run away. They died: the ghost-chief took them with him.

Tale from Kieta (in Bougainville, E. coast).

In Mei, 209 f., a man is picking malay-apples; a spirit (not ghost) woman comes up the tree after him; he escapes.

L ii: Others

Texts 6, 14, 06, 60, 39, 52, 18, 49, 19.

(From *Mono-Alu*: 6, 14, 60, 39, 52; from *Buim*: 18, 49, 19; *origin unstated*: 06.)

6 Levakia Nitu (The *nitu* pinched it)

A man and a *nitu* (supernatural being) went fishing: the fish caught by the man the *nitu* ate raw. The man did not know till he heard the *nitu* crunching a shell-fish, and then he knew that his companion was a *nitu*. He runs away. A louse, which the man had refrained from killing and put in a crack in the rock, by answering the call of the *nitu* makes him think the man is still there. Meanwhile the man escaped to his village, and when the *nitu* at length saw that the man had run away, and came after him, he fell into a prepared pit and was killed. They buried him.

From the Old Alu people.

1 Besides 'ghost' the word *nitu* means any supernatural being, which is its meaning in this Group (L ii) of tales. Thus also the term *nitu* is applied to Pauravisia (42), Ulita (08), Bubuniko (04), Ativea's mother (48), Tunupa (54).

2 With this whole tale, including the louse motive, cp. below, 18. For the covered pit motive cp. 2, 04, 48, 50, 18, 49; for the eating of the fish raw cp. 18, 49.

3 With the eating of the raw fish by the *nitu*, cp. Cam 5, 118, where a ghost eats raw fish. In Cam 5, 114, and Cam 6, 58, 63, is found the motive of lice communicating with men. See also Cam 5, 117.

14 Sakusaku (A wood-elf)

The children were left alone in the village. A Sakusaku came and asked for food and drink, which they gave him. Afterwards he dunged and made them eat it and drink his water; again this happened next day, and the next day after this. Next day the father hid, and killed Sakusaku; and the body was thrown into the sea.

A Mono tale.

1 Sakusaku is the generic name for certain *nitu*, who are a kind of bush-elf (cp. 'Arch. Religw.', xv, p. 353). The dead body is thrown into the sea, which may have a contemptuous allusion. In 7 Sakusaku occurs as a trickster; see also 06, 60, 39.

With the dung-eating motive, cp. 3 (*Oromurui*), in which O. is a food-bringer in Buim, and a hero. In the present tale the motive is degraded into an evil trick played on children.

2 In Thur, 394–5, is a tale where Tantanu (cp. 66, above) comes to west Buim; here was no food formerly, the people drinking water, and sleeping.

T. finds the children alone, and dungs taro and yam; so the people come to know them as food. Here we again note the degradation of the motive and action in the present tale, 14.

For coprophagy (by Ghosts) cp. Mei,243, 245, 247, 251, 255.

06 Sakusaku

Sakusaku took two children with him to an island, where there was nothing to eat: he left them there. On the island were no men, only dogs: at sundown the dogs came and ate the children. Next day Sakusaku took two more children to the island, and left them there. They see the bones of the others: and decide to sleep on a tree-top to be safe from the dogs. One of them, coming down, finds a wild yam (*lata*), so that they have food. One of them gets *ue* (rattan-cane); while he was gathering it the dogs came at sundown, and he killed them all with the *ue*. Next morning they again cooked yams and ate: also they cooked *puputu* (a tree found very much along the coast of the Solomon Islands; the fruit floats well) fruit, which when cooked looks like yam: they left it for Sakusaku. When

S. came they told him they had food, wild yam (*lata*) ; and gave him the *puputu*. He ate it and died.

Origin not stated.

1 Here Sakusaku is a child-stealer ; in every-day life these *nitu* are believed to steal the *nunu* (soul) of children (cp. ' Arch. Religw.', xv, pp. 353–4).

2 In Ker, 128 f., two children are taken and left on an island by their grandfather as a punishment ; they are relieved by an old woman, who kills the man by witchcraft.

60 Sokokorokio (The Crane pecked him)

Some children were roasting fish in a cave ; a *nitu* (supernatural being) saw them. Next day the children caught *ukala* (crayfish) in a river. They told the *nitu* that they caught them by drinking the water all up. The *nitu* went and drank up the water ; he swelled up. He called to a bird ; it pecked at his belly, but did not pierce it. A crane (*sō*, or *sou*) came up and pierced it, and all the water came out. The *nitu* went to kill the children. They had got a giant-clam (*posa*), and were cooking it. They told him they had got it by diving into the sea and pushing their heads inside the shell. The *nitu* went and dived for a *posa* ; it shut its shell and cut off his head.

An Alu tale.

1 Sokokorokio is a *nitu* of the kind called Sakusaku : there is a stream in Mono bearing his name (see notes to full Text). His abode was a cave (cp. 39, 52, 49). For the great clam motive, cp. 56.

2 In Codr, 357 (Florida), the heron (*soo*) gets caught by the foot, and is released by the turtle. (Note : *soo* = heron.)

In Mei, 49 f., To Karvuvu puts his head inside a clam ; it shuts up, and cuts his head off. In Mei, 167, 189, a certain supernatural being dives into a clam with his head ; the clam shuts and cuts it off.

In Ker, 105 f., a man diving gets caught by a big clam and drowned ; his body is cast up swollen by the seawater he had drunk. The birds of the air tried to peck at his flesh, but could not pierce it, till the *tia*, the smallest of birds, flying up to a great height and rushing down, succeeded ; it pecked till all the seawater had escaped, and the man arose alive.

39 Galogalo Fafana

A boy having been refused betel-stuff by his father and sister, cried himself to sleep. The *nitu* (supernatural beings) came and

carried him off into the bush. When he woke up there he climbed a *diripua*-tree: he peeled off bark and made water on it. At the top of the tree he said words about 'day': the *nitu* told him he must say 'night'. At daylight the *nitu* went into a cave; the child climbed down and went back to his village. He brought the men, who killed the *nitu*.

A Mono, Old Alu, and Fauru tale.

1 The *nitu* here are probably *sakusaku*; they lived in a cave; they were afraid of the daylight. For the cave-dwelling, cp. 60, 52, 49.

2 Cp. Ker, 75 f., for the light-fearing and cave-dwelling motives. In Ker, 81 f., the Dead live again at night (cp. also Mei, 247 f.). In a tale in Ker, 135 f., folk in the old days lived not in houses, but in caves and holes in the ground; and the invention of proper houses is described.

52 Tio Manube (A fish)

Two children, brothers, went shooting fish and birds with bows and arrows. They shot a *tio manube* (a fish): it wept: they put it in a pool. Next day they took it *pisu* (taro-cakes in coconut oil) and pig; and again next day, and next. It grew big. A *nitu* (supernatural being) heard them. They warned the fish not to come up if anyone called with a deep voice. The *nitu* called to it, but it did not come up. Then he pitched his voice high, and it came up. He speared it; and took it to his cave and smoked it. When the children brought it food again to the pool, it did not come up. Then by the blood they saw it had been killed, and tracked the *nitu*: they got weapons and killed him, after having killed others not the right one.

An Alu, Mono, and Fauru tale.

1 With the motive of keeping the fish alive and feeding, cp. 15 (from Buim). The *nitu* here are likewise cave-dwellers (cp. 39, 60, 49).

2 In Codr, 371–2 (Lepers' Island), a person feeds fishes, calling them by singing; another person hears him, he goes and alters his voice to be like the first one's, and the fish rise, and he catches them. He is killed by the first person. Codr, 318, speaks of the existence in Santa Maria of large fish-traps, where the fish are led into circular enclosures; and he says that stone-walls to shut back fish as the tide ebbs are common in the New Hebrides. Possibly the motive in this tale arose from such contrivances.

18 Kakarubura

Two women agree to go fishing in a river : a *nitu* (supernatural being) overheard and made one of them sick, so that she could not go ; and went in her stead, taking her shape. The two caught fish : the *nitu* ate his raw. The living woman got to know the other was a *nitu*, and on an excuse went away. She found a louse in her head, and on its prayer spared it : it spoke when the *nitu* called, and thus gave time to the woman to escape. The *nitu*, when he found out the trick, killed the louse. He followed the woman to her village, and was killed by falling into a dug pit. He told the woman she too would die on the morrow ; and she did.

A Telei (Buim) tale.

1 This whole tale is almost identical with 6 (an Alu tale) ; cp. too the notes to its Summary.

2 In Thur, 349–51, 351–62, we find essentially this same tale (in two versions) in fuller form ; and with the explanation of the origin of a remarkable conical mountain in Buim, called *Marabita*. The term for the *nitu* in this version is *kakaru gurura* (' = Waldkobold '). For *marabita*, see notes to Summary 01.

(In the versions in Thurnwald we have the explanation of how the woman got to know it was a *nitu* she was with : in the present text 18 this is probably conveyed by some occurrence when they are catching a fish in a hole.)

49 Fasori

Fasori, when her father and mother went to the garden, would refuse to go, and would go gathering *koloaka* (a sea shellfish). A *nitu* (supernatural being) brought forth in a cave : she had no one to look after the child, so her husband carried off Fasori to do this. They gave her snake to eat, but she would not ; only opossum did she eat : she roasted it, they ate it raw. While they were away hunting, F. ran off to her village. The child left behind died. The *nitu* man followed her, fell into a prepared pit, and they killed him.

An Aku (Buim) tale.

These *nitu* are cave-dwellers (cp. 39, 52, 60) ; snake-eaters ; and eat raw flesh (cp. 6, 18). For the pitfall motive, cp. 2, 04, 48, 50, 6, 18.

19 Batafa (The woman)

There is a *nitu* of the kind called Manitogo (the Alu folk call it Henuhenu) ; it becomes either a man or a woman, and when it copulates with a woman or a man, she or he dies.

From Nakore, in the Telei area.

See the note to the full text.
In 51 there is a reference to a *nitu* of the same kind.

M

ACTUAL HAPPENINGS

Texts 24, 26, 59.

(All from *Alu*.)

24 Tiong Moa (The man Moa)

The man Moa climbed a *natu*-tree, when others had refused; so the chief gave him his daughter in marriage.

From the Old Alu people.

We have here, it would seem, the memory of some otherwise unimportant happening among the Old Alu people (the dwellers and owners of Alu before they were driven out about 70 years ago by the Mono people). The tree and its position is known.

The three tales in this Group (M) are of actual events; tale 40 (in Group F) also belongs here; tale 68 (and 69) is a relation of actual fact, too, from the native standpoint. Tales 4, 27, 63, may also well be founded on fact. From these we can see how fresh motives may sometimes be brought into the traditional stock.

26 Onsala (A tree)

A man mistook another tree for an *onsala*; the place is called Egu Onsalai.

An Old Alu tale.

Here some actual happening seems to be related and it is seen how a place name may arise. The place is on the channel between Nufu and Faisi in Alu. The tree had died of late only.

59 Kulitanai

An octopus (*ulita*) came out of the pot where they had boiled it; it was alive and went back into the sea.

This tells of a true happening about 20 years before in Alu. With it cp. the tale 15 in Group E (where an eel comes to life after being cooked).

SONGS (*Ela*): SUMMARIES

71 Bonu

Regret for chief at home, and others: regret for no lives taken on a death: and other references.

72 Matamalavau

An Alu man, Mule, is waiting at a place with a bad leg; bewailing his lot; and other references.

73 Koma Kompena

(see the Song Texts)

74 Kopie

(see the Song Texts)

75

Words of song written by a ghost (*nitu*), the son of an Alu (Mono) chief. Of a canoe race near Siru, in Alu, appeal to this *nitu* to help a canoe on.

76

Pili, an Alu man, married to a *mamaifa* (woman of chief's rank) speaks of his child.

77

Words of song written by the same *nitu* as in 75. Various references.

78

Kopana (a Mono-Alu man) had gone to meet a *mamaifa* in the bush with whom he had an intrigue; and she did not come to the tryst.

79

The chief 'Big' Gorai speaks of an episode in a canoe; various references.

80

Mausari (a Bougainville man living in Alu) bewails a bird that has been eaten by a dog: other references.

81

The blind man Bitiai (son of the chief "Big" Gorai of Alu) bewails his lot since his father's death: references to a chief.

NOTES TO SUMMARIES OF SONGS

In the song-texts is to be noted the use of song-words, that is, of words not used in ordinary speech, as in Song 71 *bakaputamata* = *suele* = to sleep; *ai* = *maito* (thou), *maang* (ye); *uliaele* = *lalaafa kanegana* (great chief). Such words can be Old Alu. There are, too, meaningless song-sounds (possibly in some cases foreign words); and foreign words. Mr. S. H. Ray suggests that in songs the native singers themselves may not always know the meaning of some of the words they use; that these may be deformed with time, or be foreign.

71 This has a reference to taking lives in vengeance for a chief's death; cp. 54. With the calling of a chief by the name of a bird, or a bird's feathers, cp. 79, also note 2 to summary 22.

75 For the motive of a canoe-race, cp. 65, 22; and cp. 22 for the appeal to a *nitu* from a canoe.

76 There are references in this song to the eldest child of a *mamaifa* (woman of chief's rank) being made *olatu* (taboo) at birth. This topic will be further mentioned in dealing with the chiefship.

78 Thurnwald ('Forschungen etc.') says the betel-nut has a sexual allusion; and this is probably the case here. For the subject of this song, cp. the *mamaifa* in 51, 30, 05.

79 Among others is a reference to the rocking of a canoe by a *nitu* (ghost) to communicate with the living (cp. 'Arch. Religw.', xv, p. 43). Here, as in 71, a chief is called a bird (*isiuo*).

80 Here we have *isiuo* used in its primary meaning.

PART II

PART II

1 Mono Texts and English Translations.

2 Tales with no Mono Text.

3 Notes.

Mono Texts (Tales and Songs) : 1–68, 70 ; 71, 72 75–81.
Tales in English only : 01–08.

Mono Texts :
Translations :
Tales with no Mono Text :
Notes :

LIST OF TALES (*lagalagala*), AND SONGS (*ela*)

I. *Lagalagala* (Tales) in Mono Text

		Summary in Group :
1	Kirikoputu	G
2	Magota	B
3	Oromurui	A i
4	Tupariti	A iii
5	Arentesi	E ii
6	Levakia nitu	L ii
7	Tipini	D i
8	Merafa	H
9	Mamaifa angifasilu kokong	B
10	Sisiako	D i
11	Kuau	D i
12	Afilu	A iii
13	Doromonu	B
14	Sakusaku	L ii
15	Toloo	E i
16	Kirifora	E i
17	Busoi	C
18	Kakarubura	L ii
19	Batafa	L ii
20	Manualai	D i
21	Murila	K i
22	Andrearoaro kiniu	K i
23	Karatia kapu	F

		Summary in Group:
24	Tiong moa	M
25	Patu	B
26	Onsala	M
27	Uloulo	F
28	Nife	A i
29	Pakomani	A iii
30	Diko tataru	F
31	Dondolofo	B
32	Gatu paite	L i
33	Tiong salena nitu ga ievai	K ii
34	Kitolo	C
35	Osiri	C
36	Karo	A iii
37	Nife	E ii
38	Nife	E ii
39	Galogalo fafana	L ii
40	Tiong bataha	F
41	Komalala Komakiki	A i
42	Pauravisia	E ii
43	Kingkirisu	E ii
44	Kavakavakaviso	G
45	Ulina angoosi sana	G
46	Suma	D ii
47	Drimoai	K ii
48	Atibea	H
49	Fasori	L ii
50	Matairua	H
51	Kikoau	A iii
52	Tio Manube	L ii
53	Efu	A iii
54	Tunupa	D
55	Mukua maguili	F
56	Entima	B
57	Sipanggu	A iii
58	Boroa	D ii
59	Kulitanai	M i
60	Sokokorokio	L i
61	(Man, wife, and *nitu*)	L ii
62	Foifoiti	A i
63	Aiaiti ofa	F
64	Dudueri	A i
65	Soi	A ii
66	Bego Tanutanu	A i
67	Bunosi	A ii
68	Auau loai	F
69	(see note)	
70	Bego tanutanu sana ogi	A i

Note. 69 is a Telei text, and will be given elsewhere.

II. *Lagalagala* in English only (based on pidgin-English version)

		Summary in Group:
01	Saketia morobita	H
02	Porana	F
03	Kusikusi aromoto	G
04	Bubuniko	F
05	Kurupate and Sino	F
06	Sakusaku	L ii
07	Marusapeka	H
08	Laminimama	E ii

III. *Ela* (Songs) in Mono Text

(The summaries will be found together at the end of the summaries of the Tales)

71 Bonu
72 Matamalavau
73 } (see note)
74 }
75
76
77
78
79
80
81

Note. 73 and 74 are in Bougainville languages, and will be given elsewhere. They have no translations.

Sources, or probable sources, of the Tales.

From Mono-Alu-Fauru: 1, 2, 6, 7, 9, 10, 11, 12, 13, 14, 16, 17, 20, 21, 22, 23, 24, 25, 26, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 41, 42, 44, 45, 46, 48, 50, 52, 59, 60, 62, 63, 64, 65, 66 (and Buim), 67 (and Buim), 70, 01, 02, 03, 05, 08.

From Buim: 3, 4, 5, 8, 15, 18, 19, 27, 28, 40, 43, 47, 49, 51, 58, 61, 68, 69.

Undetermined: 56, 04, 06, 07.

Note.

From the standpoint of the linguistical notes the Tales may be read perhaps in the following order: 64, 50, 46, 45, 44, 43, 42, 41, 40, 2, 62, 54, 55, 56, 47, 48, 49, 1, 51, 52, 53, 57, 58, 59, 60, 61, 63, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 23, 28, 27, 22, 21, 20, 19, 18, 16, 17, 26, 24, 25, 14, 15, 13, 11, 12, 3, 4, 5, 6, 10, 7, 8, 9, 68, 65, 70, 66, 67; then the song-texts.

TEXTS

I KĬRIKŎPŬTŬ

[A] imatinale.[1] reasae [2] 'nkana apana saigaang. enagaganama ga Kănŭpēa. lama enaroroi ga Kirikoputu. enaiole ' Kai, aria tarasegosego kaĭ tarasaunuma '.[3] enaua ga Kirikoputu ' ā, mafa imegu aia apea [4] (?)

[B] totogu apea. iva fanaafaua ? ' enaua. enamalau. ' Koē, kai, fanateleoota imegu totogu ' enaua ga Kanupea. enatele imena. enatele totona. eriagagana. eriasegosego. enafafonu ga Kirikoputu sana máuto. enaroro ga Kanupea. enabaini. ' Kai ē, 'nto egu kai. maha sagu mauto ape ifonu ' enaua. ' Ē, kaimang,[1] egunana [2] ga. mafa

[C] faifakareeguuta.[1] imegu aia ' enaua ga Kirikoputu. ' Aisa oilutiita, 'nto ga imegu. 'nto ga totogu ' enaiing. enagaloiai.' enagaloiai ga ena kāĭ. enagagana sana. Kirikoputu enababautu. enagufe petaang. enagugufe sana. poa dreapa enasoku famataang.

[D] alipa [1] enanoi.[2] enaaŭaŭ [3] numą matanaang. deasokuma ga 'nkana apana tiga saiga. eriaroroi ' Koē, faluusang.[4] afana taronaata [5] bababautu sang ? ' dreaing. dreagalo. dreaguasi. dreasisile. dreafaio sapea. enaboi dreasuele. enalale dreagagana saigaang. numa dreaaro. drea'nkoti. dreafuni. enasokuma ga Kanupea. enaiole. ' Kirikoputu, lauma ' enaua. apenadroroi.[6]

[E] enalele ga numa. enasarekui. enadroroi. ' Kaimang, 'nai au eng. peunana [1] gau ' enaiing. enatore ' aria, taragagana segosegoa ' [2] enaiing. enaua ga Kirikoputu ' ē, kaimang, maha lahi alau ifababautiafa [3] (? oifababautiafa) ' enaiing. ' ā, ivai fanafareko. lafi ga faioaiino ' [4] enaiing. enatele

[F] totona. enatele imena. eriagagana. eriasegosego. Kirikoputu sana mauto enafonu. Kanupea ape enafonu ga sana mauto. enaroroi ga Kirikoputuaang [1] mauto. enapeko. ' Kē, kai, 'nto egu agotonafa.[2] mafa sagu mauto ăbu fonu ga ' enaiing. ' e, kaimang, egunana [3] ga. mafa imegu aia totogu aia.

[G] faifakareeguuta [1] ' enaua ga Kirikoputu. enakafuru ga Kanupea. enagaloiai ga imena. enagaloiai ga totona. Kirikoputu enagufe petaang. enagugufetiti [2] sana petaang. poa reapa. ulina enafonu peta. enasoku famataang. enanoi alipa. enaauau. eriasokuma ga 'nkana apana tiga

[H] saiga. ' oē faluusang. afana taronaata bababautu sang ? ' dreaing. dreasisele. dreafaio sapea. ilale. iriulo. loe [1] irifatagi. moi irifatagi. kore irifatagi. iritele ga naturia. ' Kanupea enasokuma, enaioleo. " mafa peu ga, lauma " onang. soa lama enadoroio ' reing. resae. igaganama ga Kanupea. ' Kirikoputu lauma ' iua.

[K] 'Ō, mafa peu gafa' iing. ilolofoma. iroroi. 'Koé, kai, oiafaua[1] ga toong imasimasini?' iing. 'Soa mafa 'nkagu apagu dreseloafa ga toogu. imasimasini' iua ga Kirikoputu. 'Aisa, kai, onaseloafa. soa fanaenaaua' iua ga Kanupea. 'Soa mafa imegu aia. iba fanaafaua?'

[L] iua ga Kirikoputu. 'Soa mafa fanateleo gai[1] imegu' iua ga Kanupea. itele imena. itele totona. 'Aisa, tafuai[2] korea' iing. itafuai. iogoi. ilului. iposala ga atele. imunamuna. 'fanamunamuna' iing. 'mafa ape faienaaua imasimasini[3] ga toogu' iing. ilului. ăbu imunamuna. ilului. imate kore olovanaang.

[M] imako. irisokuma ga 'nkana apana. iriroroi imenaua[1] Kirikoputu totonaua 'nkana apana. 'Oiafaua[2] imem poroota totong poroota?' reing. 'Angafauaata (?)[3]? selo ga darami kokong toitoi alapa.' dreselo. imako ga drarami. Kanupea

[N] irigolu. irifaniiama[1] tiga kore. irigolu. 'nkana apana Kanupea regaganama. 'Natumang fina?' dreua. 'apea' dreua Kirikoputu 'nkana apana. ''nai ăbu igaganama. Kirikoputu tivona ăŭ sana' reua. rekorino. Kanupea irigolu. 'nkana apana irilefe. isoma. somanana. irigolu. irisoma.

Somanana. igafulu.

By Bitiai, the blind man of Gaumai, son of 'Big' Gorai. An Alu story.

2 Magota

[A] Fanua[1] degagana saigaang. releva. kokong releva. magota igagana abaang. lau fanua delehema hamataang. magota igaganama. iaang ga kokong eetana saigaang. alapa iaang. lau igaganama hamataang magota. 'boo iaang ga kokong' iindi ga fanua. 'Koe

[B] alauuta amifotuma ga boo iaang ga kokong' dreua ga fanua. irisuele. ilale. irigagana ga fanua. lau reborotoko. magota igagana abaang. fanua regaganama hamataang. magota igaganama tiga aba. lau isoku saigaang. iveve ga borotoko.[1] iaang ga kokong. ifotu hamataang.

[C] 'kokong iaang boo' iua magota. fanua ga iindi ifatairi. 'alauuta amiborotoko ga. iaang boo ga kokong' iriua ga fanua. irisuele. ilale. irigagana fanua. lau irifareko borotoko ga fanua. magota igagana abaang. fanua irifotuma hamataang. tiong elea au sana saigaang.

[D] igaganama ga magota. lama iroroi ga saiga. fanua irifotu famataang. tiong elea au sana saigaang. magota iaang ga kokong alapa. iaang eetana. tiong iroroi. 'magota ikorino. "boo iaang" iua. magota iaang ga kokong' iua ga tiong. igaganama hamataang. ihatairi ga fanua. 'magota ikorino. "boo iaang ga kokong" iua. magota

[E] tivona [1] iaang ga kokong ' iua. ' Ŏ, magota ikorino. " boo iaang " iua ' dreua ga fanua. dreeli numaang mea. sape polanaan. dreeli. magota sana sape polanaang. isokuma ga magota hamataang. ' kokong iaang boo ' iua. ' lauma,

[F] numaang alauna [1] areai ' iriua ga fanua. magota ilololo numaang. ' fanaăŭ ' iua. itaovala [2] ga sape.' isololo meaang. inlapu [3] fanua. inlapu. imate. ' Oikorino. " boo iaang ga kokong " oiua. maito tivong oiaang ga kokong ' iriua ga fanua. irilapu ga magota. imate. iua. isoma.

Somanana.

Told by blind Pili of Faleta. It is an Alu story ; which he had heard ; he did not know any more, he said. He remarked that he did not know many, because in the time when he had his sight he was a *mātau* (' carpenter '), that is, made canoes, *bĕku*, and *bŏsara*, etc. (the latter are wood-carvings).

3 Oromurui

[A] irigagana ga fanua talaiva. aanana ăŭ saria famataang. ea Oromurui igaganama. iroroiri ga aanana. inagatiri ' Maang, afana aan samia boi tapoina ? ' iindi. reua ga aanana ' Máni, darami títa [1] aan samang ' reua ga aanana. ' Koĕ, tita paitena. darami kokong ga rekona ' iua ga Oromurui. ' Korĕ, 'nto '

[B] iua. iritele. ilololo korea. ipeala kokong. ipeala alapa. ipeala toitoi. ifonu darami [1] ga kore. isafili ga Oromurui. ' selo tia [2] ' iindi. iriselo. imako. iritolafi ga kokong. ' Koĕ, darami rekona ' reua. iritolafi ga toitoi. ' Koĕ, darami rekona ' reua. iritolafi ga alapa. ' Koĕ, darami rekona ' reua. redarami. repuu. aabau refaio. ea [3] Oromurui ilefe sana famataang.

[C] irisokuma ga la'nkaria [1] lapaparia. irifatairi. ' Maang, la'nka-mang ' reindi. ' Mani darami tiong iteleami ivai. emiatolafi ' reua. reteleri la'nkaria lapaparia. reaang. retolafi. ' Koĕ, darami rekona ' deua. ' Maita tita [2] paitena aan sara boi tapoina ' dreua. iboi. resuele. ilale. irigagana saigaang ga la'nkaria lapaparia. drea aanana ăŭ saria famataang.

[D] ea Oromurui isokumalema. ' 'nto, kore ' iua. retele. ilololo korea. ipeala kokong. ipeala alapa. ipeala toitoi. isafili tiga kore. ' selo tia ' iindi. desolo. imako. deaang. ea Oromurui ilefe sana famataang. ea aanana irifaio darami aabau. irisokuma ga la'nkaria lapaparia. iriteleri. iriaang. ' Koĕ, darami rekona. maita tita paitena aan sara ' reua. iboi. irisuele. ilale. irigagana male saigaang.

[E] ea aanana ăŭ saria famataang. isokuma ga Oromurui. ' 'nto, kore ' iua. iritele. ilololo korea. ipeala kokong. ipeala alapa. ipeala toitoi. ' selo tia ' iindi. iriselo. ea Oromurui ilefe sana famataang. irifamako darami. iriaang. iripuu. irifaio aabau.

irisokuma ga la'nkaria lapaparia. iriaang darami. 'Koĕ, darami rekona. Maita tita paitena aan sara boi tapoina' deua. iboi. irisuele. ilale. ririrerega saigaang.

[F] elea tiong iua 'Mafa ivai fanaroroi tiong. boi[1] tapoina teteleri sana ga aanana darami' iua. ilefe famataang. ikokope. aanana āŭ saria numaang.[2] isokuma ga Oromurui. ifareairi ga aanana. ''nto, kore' iindi. retele. ilolofa korea. ipeala kokong. ipeala alapa. ipeala toitoi. 'Selo tia' iindi. iriselo. ea tiong isafili tiga kokope.[3] 'Koĕ, maito, darami rekona teteleri sang ga aanana boi tapoina. oaua ga faipeko roro uling'[4]

[G] iua ga tiong. iua male ga Oromurui 'Ŏ, mafa abu tiong, mafa nife' iua ga Oromurui. ilefe sana famataang. irisokuma ga fanua. ifatairi. 'Maang, ea[1] nife teteleri sana darami boi tapoina ga aanana' iua. irinono ga fanua. 'Ŏ, tiong rekona. maita darami paitena aan sara' reua. relaui.[2] resalinama[3] 'Maito, lauma sama famataang. maito tiong rekona gau' reing. igagana. isoku. ipeala kokong.

[H] ipeala alapa. ipeala toitoi. iriselo ga fanua darami. imako. iritolafi. 'Koĕ, darami rekona' reua. ipeala male levăna[1] kokong. ipeala levana alapa. ipeala levana toitoi. iteleri. irigalo saigaang. irileva. iporo ga kokong. iporo ga alapa. iporo ga toitoi. ea Oromurui isaling lalaafa. 'maito, onaāŭ kalofoa. maito peu[2] kalofo' iim lalaafa. iau kalofoa. boo enameafelafela.[3] enaintele eetana. enagolu boi tapoina. isoma kalofoa. iau boi tapoina. isoma. iua. isoma.

Somanana.

Retold me in Mono by blind Bitiai, who got it at Gaumai (when I was there) from Sitalem. Sitalem was born in Sirifi, Buim; and it is a Sirifi tale. Sirifi is near Banone; being in the bush, while Banone is by the sea (I was told by Bitiai). The Sirifi speech is neither Telei nor Molafe.

Sitalem came to the islands when a *porofaulu*; he was bought by 'Big' Gorai.

4 Tupariti

[A] isalindi ga fanua Tupariti. 'Maang, boi[1] episa emialauma[2] sagu famataang' iindi ga fanua. hamata feropeu.[3] irisuele. ilale iboi. irisuele. ilale. iboi. irisuele. igafulu ga saria boi.[4] rererega sana famataang[5] Tupariti. refose. ea Tupariti gugua[6] sana katiko.[7] resoku. reroroi. abu reonogu.

[B] 'Soi[1] ga' reing. resaling. 'Maito, gagana onasalinama ga Tupariti. enafotuma' reing. igagana. isăĕ[2] sana famataang. isoku numaang. ifasăĕ gorau. ifotu. ifatairi ga sana tala. refotu. 'Aria' reua. refotu. resoku kenoa. ifareairi. 'Tuluma. samia[3] famata ga emi' iua. iritulu. imerari kalofoa. iboi. irisuele. ilale. darami itano[4] ga Tupariti.

[C] iriaang. iboi. irisuele. ilale. irirerega. irifotu. isalimalendi. 'Maang, boi lafulu[1] emialefema' iindi. irilau. irisoku saria famataam. iboi. irisuele. ilale. iboi male irisuele. ilale. iboi. irisuele. ilale. iboi male. irisuele. ilale. iboi male. irisuele. ilale. iboi male. irisuele. ilale. irirerega sana famataang Tupariti.

[D] irifose. irisoku. ifotu ga Tupariti. ifareairi. irisăĕ kalofoa. iriăŭ. iboi. irisuele. ilale. ea Tupariti igagana. iaro[1] ăŭ. ăŭ abu ifataofe. iboi. irisuele. ilale. irirerega. irifotu. iriaiai. fofose saria atelea.[2] itaofe ga ăŭ angiaro Tupariti. itaúniri. ilapuri. iriutupu kiniuriaua.[3] irisoma. iua. isoma.

Somanana.

This *lagalagala* was retold to me in Mono by blind Bitiai; who had heard it the night before from the chief Manggila. It is a Banone tale.

5 Arentesi

[A] igagana lalaafa pepelea. ea[1] sana mamagota lalaafa elua. au saria irisaling ga teteria[2] 'Tetemang, mani amagagana. amababaró'[3] reua. 'O, gagana' iindi teteria. regagana. rebabaro. resoku sana famataang Arentesi. ea Arentesi makomako[4] sana. retooi. isigaliri.[5] irisoma. irifotu. iriseloselo[6] ukala. retele ga teteria. igolu. isokuma

[B] ga saria kanega. iboi. resuele. ilale. 'Aria, taragagana pepelea' iua ga saria kanega. irigagana. ea talaiva, sana talaiva, dresalimalem[1] ga teteria. 'Tetemang, mani amagagana babaroa' reim male. irigagana. irisoku Arentesi sana famataang. dretooi. isigaliri. irifotu. iriseloselo. irifamako. iritele ga teteria. igolu ukala. isokuma ga saria kanega.

[C] retele. iaang. iboi. resuele. ilale. 'Aria pepelea' iua ga saria kanega. irigagana sana talaua. ea talaiva, sana talaiva, regagana male babaroa. resoku Arentesiaang[1] famata. iritooi. isigaliri. irisoma sigala. irifotu. iriseloselo, iritele ga teteria ukala. igolu. isokuma ga saria kanega. retele. iaam. iboi. resuele. ilale. 'Aria, pepelea' iua ga saria

[D] kanega. irigagana sana talaua. ea sana talaiva regagana babaroa. resoku Arentesi sana famataang. ea teteria 'Koe, lafabiugu[1] iafaua ga boi tapoina gagana saria babaroa? ivai fanatokari. fanakokope. fanadoroiri' iua ga teteria. itokari. igagana. ikokope. iroroiri. sisiga a saria. 'Koe, lafabiugu[1] irimoleeta' iua. ilefe. irisokuma ga lafabiuna. iriseloselo ukala. drefamako. dretele ga teteria. imalau. isokuma ga natuna

[E] tiga pepele. ifatai. 'Maito, san talaiva sisigala saria boi tapoina. Arentesi sisigaliri sana' iing ga natuna. ifatai. 'Uătŏ,[1] 'nka, ea Arentesi boiua enamate' iua ga lalaafa. ilale. isafili. isalindi ga sana tala. iindi. 'Aria, taralapu ga Arentesi' iindi. irigagana. irisoku. ea Arentesi makomako sana. iribubutui. ea

Arentesi ilololofo sana babaang.[2] irilefe. irisoku. ' Koe, Arentesi abu failapu ' iua ga lalaafa. ilololofo sana numaang. ilapulapuri [3] ga sana talaiva. remate. iua. isoma.

Somanana.

Was retold me by blind Bitiai, who heard it the night before from Golili (a wife of Manggila), a Mono woman. It is a Banone story.

6 Levakia nitu

[A] irigagana ga tiong nitua.[1] iripepele. ilapu ga tiong iana. itele nitu. itele. ' 'na, iana. onatulali [2] ' iing. i'nkoti. igolu eetanaua.[3] ea tiong ilapu male iana. itele. igolu male nitu eetana. irigagana male. ilapu male iana. itele male. igolu male eetana.

[B] ea tiong ăbu onogu [1] sana. irigagana male. irilapu male iana. ' 'na, 'nkoti ' iua ga tiong. i'nkoti. igolu eetana. irigagana. irilapu male iana. itele male. igolu male eetana. irigagana. ilapu male. itele male. igolu male eetana. irigagana male. irilapu male. igolu male eetana. irigagana. irilapu ga sigesige.[2]

[C] itele. igolu. ifapopoa. igalugalu.[1] ' Koě, mafa " tiong " [2] faiua. faikorino.[3] ea nitu ga ' iua. ifulau ga tiong. ilomo ga utuna.[4] ' Maito, ătĭ lapuafa. onafaioafa patua, patu kŏfisŏnaang [5] ' iua ga utu. ifaio. tiong iue. igagana. ea nitu imekasofa.[6] ' Maito, lauma ' iua. iareari ga utu. ' ūŭ [7] ' iua ga utu. ităve. ' lauma ' iua male ga nitu.

[D] imekaiole. igagana. iroroi. tiong apea.[1] patu opu ea utu areai sana tiga patu olovanaang. ua sana ' Mafa peu [2] ga. abu faiue ' ua sana ga utu. ea tiong igagana. isoku hamataang. isalindi. ' Maang, fakare, mea ěli. nitu ivai enagaganama ' iua. reěli mea. ea nitu ' Koě, mafa [3] tiong iue. iafaua ga iue ? ' iua ga nitu. itoka. itatagu. ea mea iripoloi ena loě. ea nitu tatatagu sana. isoku famataang. ' Tiong fina ? iafaua ga iue ? ' iua. ' Peu ga.[2] lauma ' reing. igagana. isĕgŭlĭ ga mea. isovele. irilapu.

' Kokoragu.[4] Kokoragu ' iua. imate. irinafui. isoma. iua. isoma.

Somanana.

Retold by blind Bitiai, who heard it three nights before from Balatang, the mother of the chief Manggila. It is an *Old* Alu story, that is of the Alu people before the conquest from Mono.

7 Tipini

[A] ' Aria, taratano fuoto ' [1] reua ga Apaapa [2] Sibubuu.[3] retano fuoto. retano. tatano eria. tatano eria. tatano eria. refagafulu. ' gafuluuta. aria tia taragagana abaang taratipini ' reua. regagana

abaang. refaio ga fuoto. retubo.[4] iua ga Apaapa ' lau [5] onagasuma boo ' iing ga Sibubuu. ielo ga Sibubuu. igasuma boo.

(sing the following :) ' Kapa [6] kapa napunaapu tunetuune tuatuanu ' (end song)

[B] iua ga Sibubuu. iritataguma ga boo. iriseguli ga Apaapa. iribilu. ' Koe, ifa,[1] abu failapu ' iua ga Apaapa. ifatai ga Sibubuu. Sibubuu ikafuru. ' Koe, maito tiong paitena gau, Apaapa ' iua ga Sibubuu. ' Aisa, gagana male ga maito ' iing ga Apaapa. igagana gasunaang [2] boo. Sibubuu au sana fuotoa. ielo ga Apaapa. igasuma boo. (sing following :) ' Timutimu [3] napunaapu tune tune tuatuanu ' (end song) iua ga Apaapa.

[C] iritataguma ga boo. iriona [1] fuotoa. Sibubuu itatagu. elea ilapu. ilapu male ga elea. ilapu male ga elea. ilapulapuri [2] ga episa. isokuma ga Apaapa. ' Maito tiong paitena gau ' iua ga Sibubuu. ' Mafa failapulapuriita ga episa ' iua ga Sibubuu. ' Lolang [3] aroma. taragalogalo [2] boo ' iua ga Sibubuu. iaroma lolang ga Apaapa. irisusumei [4] boo. irigalogalo [2] falefalea.[5] irifasoku boo. irifelafela.[2]

[D] inono ga Sakusaku.[1] irifatai lafabiuna. reing ' Tuamang, Apaapa Sibubuu irilapumaata boo ' reing. iatai ga Sakusaku. ' O, fanagagana aina.[2] fanadoroirima ' iua ga Sakusaku. igagana. itooiri ga Sibubuum [3] Apaapa. isokuiri. ' Koe, lafabiugu ' iindi. ' felafela [4] samia ? Maang famanunu. mafa ga fanafelafela ' iindi. ga Apaapang [5] Sibubuu. ifelafela ga Sakusaku. iorairi ga deng [6] Sibubuu. ' eang [7] paitena ga. ea [7] ga rekona '

[E] iindi. iteleri ga siopana boo. igalo ga ulina boo. ' fanagalo aina. fanaisang atelea ' iindi. iorairi ga Sibubuum [1] Apaapa. igalo. igagana sana numaang. isoku. ifamako. irigolu lafabiunaua.[2] ea Apaapa Sibubuu reselo ga siopa [3] tainaua. imako. irigolu tainaua. gogolu saria isokuma ga tiong.

[F] ' Ogĕ, maang, afanaata [1] anggolu ? ' iindi. ' boo, ema boo. amilapu ' reua. ' Ogĕ, abu boo ga ena. paitena ga ena. siopa, siopana boo, taina ga ena ' iindi. ' uăto.[2] koe, ioraiami Sakusaku. " rekona [3] ga ena " inami. ga ema boo ulina igalo. mani siopana ga iteleami. ga amigoluuta ga paitena ' iriua. ' Aria, taragagana male. taralapuma boo. enanonoma enagaganamalema.[4] lama fanalapu ' iua ga Sibubuu. irigagana. iritŭbo. igagana ga Apaapa. igasuma boo. (sing following :)

[G] ' Timutimu [1] napunaapu. tune tune tuatuanu ' (end song) iua ga Apaapa. iritataguma ga boo. iriŏna. itatagu ga Sibubuu. ilapuri [2] ga llua. iiole ga Apaapa. ' Apaapa, ĕ. lauma. hailapulapuriita ga elua ' iua ga Sibubuu. iagganama ga Apaapa. ' Lolang [3] aroma. taragalogalo boo ' iua ga Sibubuu.

[H] iaroma lolang ga Apaapa. irifalola.[1] irigalogalo.[2] irifasoku falefalea. irifaio. iriroro ga Sakusaku lafabiuna. irigagana. ' tuamang, Apaapang [3] Sibubuu relapumaata boo ' reing ga tuaria. iatai ga Sakusaku. ' O. fanagagana aina. fanadoroirima ' [4] iua. igagana. ' Koĕ, anlapuma ? ' iua ga Sakusaku. ' O. amilapuma ' reing. ' fanafelafela ' iua ga Sakusaku. ' O. lauma. onafelafela ' reing. igagana.

[**K**] i'nkoti ga boo. felafela [1] sana. ' ea [2] paitena ga ulina. ea ga rekona ' iindi. iteleri ga siopana boo. Sibubuu ikafuru. ibubutui ga Sakusaku. ilapu ga Sakusaku. ifamate. imate. iua. isoma.

Somanana.

Told by Bitiai, who had lately got it from Laisalalo, a Mono woman (father and mother, Mono) living at Magoa. It is a Mono *lagalagala*.

8 Mĕrafa

[**A**] ipolee ga batafa. ăŭ saria. au saria. ifaporo. iporo ga kui.[1] au saria. au saria. imate ga 'nkana. imate male ga apana. isoi.[2] tetena itere.[3] teterea sana. iiolo. ikulakula. au saria. au saria. iatai gagana.[4] au saria. au saria. iporofaulu.[5] ' Koe, tete, boala 'nto ' iua ga tauii. iua ga magota ' Koe, egutaiem, boala apea ' iua ga magota. ' Soa, fanagagana. fanagaloma.[6]

[**B**] onatanonafa ' [1] iua ga tauii. ' O, egutaieng, gagana. onagaloma ' iing tetena. igagana. iaroma. ipagáma [2] maumau.[3] igaloma famataang. isoku. ' Tete, faigalomaata boala.[4] onatano ' iing. ' O, 'nto ' iua ga tetena. itano. ifagafuli. irilili [5] fabiunaua ga boala. ' Tete, manato ' [6] iua ga tauii.

[**C**] ' Mánato onagagana onagaloma, name [1] loena ' iing ga fabiuna. igagana. igaloma manato. i'nkoti ga sana boala. ifafana [2] maraka ena boala. isootoma maraka. itele ga tetena. igolu. iboi. irisuele. ilale. igagana male. isootomalema malei. igaloma. isoku famataang. itele tetena. igolu. iboi. irisuele. ilale. igagana male. ifafana kenoa

[**D**] iana. isooto iana. igalo. isoku numaang. itele tetena. igolu. tauii iiolo soma.[1] itooiri ga aabaisa [2] atelea. tiale ipeko. isoku atelea. isisile. iriroroi aabaisa. ' iii —, maito aleua [3] onasisile ? 'nkang [4] aiaitiaieng ' reing. ' mani ga Merafa biluau ? manifang [5] sosoi [6] gami.[7] Merafa mamaifa rekona ' reing. inono. ilefe. isuele. ilale. ' Tete, onagagana saigaang.

[**E**] ogu [1] kokong onagaloama ' iing ga tetena. igagana. igaloama. isoku ga magota. iseloselo.[2] ifamako. iposai ga niunu. ipisu. ifamako ga pisu. itele fabiuna. iaang. ipuu. irerega. ifatai ga tetena. ' Tete, mafa fanagaganaata. fanadoroiama ga Merafa, mamaifa. oena [3] boi tapoina nonono sagu ' iua ga

[**F**] tauii. ' Koe, tete, au [1] tia. faigaganaata ' iua. igagana. gagana ena.[2] gagana ena. gagana ena. isoku eleaang famata. ' Ba, faluu [3] sang. finaata oigagana ? ' reing fanua. ' Soa, mafa mamaifa ga fanadoroiama, Merafa. boi tapoina oena nonono sagu. oaua ga faigaganamaata ' iua. ' Koe, maito, lefe. Merafa 'nkana paitena. kavakavakaviso. maito enadoroio enagoluo ' reing. ' Somanana ' iua.

[G] iing tiong ' Maito faluu sang. lefe ' iing. imalau. igagana. gagana sana. gagana sana. isoku eleaam famata. ' Bă, faluu sang. finaata gagana sang ? ' reing. ' Soa, mafa " fanadoroiama [1] ga mamaifa " faiua. oaua ga faigaganama ' iua. ' Oge, maito lefe. mamaifa 'nkana poapoau, kavakavakaviso ' reing. ' Koe, mafa abu fanalefe. boi tapoina nonono sagu

[H] oena. iva fanadoroi ga Merafa ' iua ga tiong. ibilu. ' Maito faluu sang. enaa [1] atele onarororoi enamasimasini [2] 'nkana Merafa ena [3] atele ga ena ' [4] reing. igagana. gagana sana atele masimasini iroroi. ' O, eang ena atele 'nkana Merafa ' iua. ivilu. iroroi atele peu [5] sipo. ianee ăŭa. ăŭ sana au loganaang. ea Merafa sana totonigaua repeko sisile. regagana atelea.[6] resoku. dresisile. ea tiong iroroi ga mamaifa.

[K] iămisu. ' Koe, ale ga amisuuta ? ŏegu [1] abu atai sana ? mafa 'nkagu poapoau. iafaua ga tiong egu atele iamisu ? ' iua ga mamaifa. imarala. iroroi au loganaang. tiong ga iroroi. igasugasuri [2] ga sana totoniga. ' Maang, sae ' [3] iindi. irisae. ' lauma. ilofoma ' iing ga tiong. iilofo. irigagana. ifuni sana numaang mamaifa. au sana ilafilafi.

[L] isokuma ga kavakavakaviso. ilapuma fanua boo. igalogaloma. ifaio matanaang numa, natuna sana numa. iiole ga natuna.' Merafa, lauma, onaalepa [1] boo. onaalepa isiobo.[2] fanafelafela ' iua ga 'nkana. ea Merafa imalau. ' Mafa ausagu.[3] faiaofo ' iua. ikorino. ifelafela ga magota. inagati ga sana kanega, mamaifa sana kanega. ' Maito isiobo gogolu sang ? '

[M] iim ga sana kanega. ' apea. mafa abu gogolu sagu isiobo. boo opu gogolu sagu ' iua ga tiong. iseloselo ga magota. ifamako. itele ga natuna boo pipilua. igolu pipilua ga mamaifa. ea tiong igolu boo, boo opu. iboi. irisuele. ilale. irerega ga magota, mamaifa 'nkana. iua ga mamaifa ' 'nka, onagagana dreapanaang.

[N] onalapuma fanua rekona, fatutu, boo rekona, fatutu ' iua ga mamaifa. igagana ga magota. ea mamaifa sana kanegaua iriirerega tiong sana famataang dererega. irigagana. iriue. deena ga kiniu, sana kiniu mamaifa. drefaio kenoa. irisofang [1] ga magota. isokuma. iiole ga natuna. ' Merafa, lauma, onaalepa boo. onaalepa isiobo ' iing ga natuna. abu itave.

[O] imekaiole. ' Koe, natugu fina ? ' iua ga magota. itatagu. idoroi ga natuna. au saria tionua [1] kiniua. ifareai tiga dreapana. ' 'nka, au au tia. mafa failauota. maito paitena gau. golugolu [2] fanua. mafa faipeko eva. oaua ga faigaganaata ' iua ga mamaifa. ea magota, mamaifa 'nkana, tataufo sana. imekataufo. isoma. ea mamaifa [3] irigagana sana hamataang tiong. irisoku. ieva. ievai tiong. irisoma. iua. isoma.

Somanana.

Retold by blind Bitiai, who heard it the night before from Ulali, a wife of Manggila's, a Molafe (Buim) woman. Probably a Buim tale.

9 Mamaifa Angifasilu Kokong

[A] irieeva saiga. ilale. irigagana. iridiutana.[1] diriutana saria. iboi. irifotu. ilale. irisae. iriaaro.[2] irifagafulu aaro. ilafilafi. irifotu boina. irisuele filale. irigagana male. iritanetane.[3] tanetane [4] saria. ilafilafi. irifotu famataang boina. irisuele. ilale. irigagana. irisasalofo.[5] sasalofo saria, ilafilafi. irifotu

[B] hamataang boina. irisuele. ilale. isafili ga lalaafa kalofoa. isalindi ga fanua 'Maang emiagagana sagu saigaang. emialeva kokong' iindi. regagana. releva. leleva saria. iboi. irifotu. irifagafulu eeva. au eria saiga isale. kokong iritola.[1] irifole. irifagafulu fole. irisoma fole. iiolo ga saiga

[C] kokong. 'Boiua emiagagana emiafuo' iua ga lalaafa. 'enagagana ga mamaifa, natugu' iua ga lalaafa. igagana ga mamaifa la'nkanaua.[2] refuo. ea mamaifa kokong ena tungkesia [3] opu ga ilati. fufuo saria. ilafilafi. irireregа famataang. irifotu. irisoku numaang. mamaifa ena kokong tungkesia opu ibana. iboi. irisuele. ilale. au saria iboi male. irisuele.

[D] ilale. irimamata. ea [1] mamaifa manaina,[2] tiong, mamaifa 'nkana [2] fafinena,[2] lalaafa ifana,[2] ibelu. isaling ga sana magota. 'Maito, gagana, onafatai ga ifang.[3] enateleafa aiina darami' iua. iing ga sana batafa. igagana. isoku ifanaang.[4] 'Koe, oiafaua?' [5] iua ga malafunu. 'Fafineng ga ibelu. oaua ga faigaganamaata' iua. iing ga ifana. 'Soa, darami apea' iua ga malafunu.[6] isareku darami. iroroi ga tungkesia angibana natuna. ''na, eleaua,[7] angibana manaina. enaaang.

[E] onanaga. onatele.' iing ga ifana. 'Makona darami apea' iua ga malafunu. igalo ga eetana kokong, kokong leana tungkesia. igalo. inaga. itele sana kanega. iaang mamaifa manaina. ipuu. ea mamaifa ilolofo saria [1] numaang apanaua, 'nkana saria numaang. isaling 'nkana. ifatai. 'Maito, eng [2] kokong. ibelu ga manaiing. igaganama ga sana

[F] batafa. isalinafa. "fafineng ibelu" inafa. faitele ga eng kokong' iua ga mamaifa 'nkana. iatai ga mamaifa. itai. tatai sana iboi. ilale. irireregа saigaang 'nkana apana. 'Aria, tarasae saigaang' reing. mamaifa imalau. irisae 'nkana apana. ea mamaifa kainaua au saria hamuriua.[1] irigagana. irisaling ga teteria mamaifa kainaua. 'Tetemang,[2] onauloami' reing ga teteria. 'Koe, mafa magota paitena.[3] maam kainua [4] mamamaifa.[5] toomia olatu.[6] mafa

[G] paitena magota' iua ga teteria. reua ga lafabiuna. 'Koe, maito abu feropeu. tetemang soma [1] gau' reing. 'lauma amisisileo' reing. remera atelea. regúasi ga teteria ulina. iriguasifaota.[2] irimera fealoa. isisinono.[3] isoma. irimera numaang. iritele loto. iulo fama [4] ga fabiuna fama. ifagafuli. iulo male ga fabiuna famuri. ifagafuli.

[H] irigafulu [1] ulo. irifasae gorau. irifuane niga kuisaang.[2] irireregа. 'Tetemang, au au tia.[3] mani amigaganaata. amiueeta' reing ga teteria. teteria itaofo. tataofo sana. irigagana ga lafabiuna. iriue.

' Koe, lafabiugu ' iua ga magota. itiapaite.[4] irisokuma ga lalaafa sana mamagotaua. ' Maang, mafa lafabiugu reueeta ga nanatumia ' iindi. retaofo.

[K] ga lalaafa sana mamagotaua. ea [1] mamaifa kainaua gagana eria gagana eria irisoku eleaang famata. ' Ba mamamaifa, iafaua ga anggaganama ivai 'nai ? ' reua ga fanua talaiva. ' Mani amitiapaitema.[2] oaua ga amigaganamaata ' reua. ' Soa, fina emiagagana ? ' reua ga fanua. ' Mani amigaganaata sana famataang kanega ' reua. ' Koe, ati gagana.

[L] kanega natuna poapoau ' reindi. ' Somanana, rekona ' reua. rebilu. gagana eria. gagana eria. gagana eria. resoku eleaang famata. ' Ba, mamamaifa, finaata anggagana ?' reua ga fanua talaiva. ' Mani amitiapaite kaigua.[2] oaua ga amigaganaata sana famataang kanega ' reua ga mamamaifa. ' Koe, kanega natuna poapoau ' reindi. ' Soa, rekona ' reua ga mamamaifa. revilu.

[M] gagana eria. gagana eria. gagana eria. resoku sana famataang kanega. refapopoa ga oko, sana oko kanega sana kalofoa. inono ga kanega. ' Koe, ale ga sagu kalofoa sagu oko fapopoaata ? ' iua ga kanega, kanega lalaafa.[1] isafili. ' fanaroro ' iua [2] ' kalofoa '. igagana. mamamaifa au saria kalofoa. iroroiri. ' Koe, maang tiga fina anggaganama ? ' iindi. ' Soa, mani maito

[N] sang famataang amigaganama. fabium enaevaiami ' reua ga mamamaifa. iua male ga kanega. ' Koe, habiugu 'nkana mafa natugu paitena. poau. maang enadoroiang, abu emiareko ' iindi. ' Somanana, rekona ' reua male ga mamamaifa. imerari sana numaang kanega. ifuniri. igagana ga pirite.[1] ilofo. itooi ga kanega habiuna. pirite ga igagana. ilofo. isoku lalaafaang [2] famata.

[P] lalaafa kanega fabiuna. pirite iau parelea. isalisali [1] ' Kanega sana famataang talaiva mamamaifa elua ifuniri kanega ' iua ga pirite. isalisali. inono ga lalaafa. ' Koe, maraka " mamamaifa elua sana famataang kanega ifuniri. au sariaata " ua sanaata ga pirite ' iua ga lalaafa. igagana sana famataang tuana isoku kalofoa. ifapopoa male ga oko. inono ga

[Q] kanega. isafili. ' hanaroro ' iua. igagana. isoku kalofoa. habiuna au sana. ' Koe, tua, lauma ' iua ga lalaafa. ' oiafaua, egutaieng ? ' iua ga kanega. ' Mafa maraka ifataiafa. inafa " kanega sana famataang talaiva elua mamamaifa ifuniri " iua ga maraka. faiatai. oaua ga faigaganama sang famataang ' iua ga lalaafa, kanega fabiuna.

[R] iua male ga kanega. 'A——egutaieng, 'nkang paitena. poapoau. dreang talaiva rekona ga. maito oevairi ' [1] iua ga kanega. 'O, tua, sagu talaiva ' iua ga lalaafa. ' Aria. san numaang fanaroroiri ga talaiva ' iua ga lalaafa. irigagana tuanaua. irisoku sana numaang kanega. iroroiri ga talaiva. ' Koe, talaiva rekona, sagu talaiva ' iua ga lalaafa. ' Tua, eriaau saria sang famataang ga sagu talaiva. bau [2] enalapuri

[S] 'nkagu ' iua ga lalaafa. iua male ga kanega. ' Koe, egutaiem, onamerari ga san talaiva ' iua ga kanega. imerari sana famataang lalaafa. iritagi famataang. ifuniri. isafili ga lalaafa tivona. ilolofo

sana numaang. ifatai ga sana magota[1] ansana numa. ' Maito lailoang[2] haimerarimaata. tuagu sana famataang ir:soku. faidoroirima. faimerarimaata. lauma onadoroirima. peu[3] ga famata taginai ' iua ga lalaafa.

[T] imera ga sana magota ansana numa. iroroiri ga lailoana. ' Koe, egutaimia, lauma. eang sara kanega 'nkana paitena ga, poapoau ' iindi iloaria. imerari. eang magota ilaui natuna. ilapu. ifamate. isalindi ga laloana.[1] iindi. ' Maang laloagu 'nkagu emiafali ' iindi. irimera ga magota. irifali natuna laloana. eang talaiva elua mamamaifa ievairi lalaafa. ' ea magota bau enalapuri ga sagu talaiva ' iua ga natuna. oaua ga ilapu natuna. imate. iue. poapoau iapea.[2] iua. isoma.

Somanana.

Retold by blind Bitiai, who heard it the night before of Foku, a Mono woman, wife of Manggila. It is a Mono tale.

10 Sisiako

[A] igagana ga auau. iofu[1] niunu. ifagafulu. ipeko posa.[2] ' hanaposai ' iua. igagana. isae oloa. iolomong[3] ga niunu. isooto pausapea. abu itaposa.[4] igagana. iroroi. ilefa male oloa. iolomom ga niunu. abu itaposa. igagana. i'nkoti. ilefe male oloa. iolomong. abu itaposa. igagana. iroroi. iolomomaleng. abu itaposa. i'nkoti. ilefe male oloa. iolomomaleng.

[B] abu itaposa. isooto sana matanaang[1] sisiako. isafilima tiga baba. iroroi ga auau. ' 'nto, fanaposai. onaaang ' iua ga sisiako. itele. iposai. ilololfo ga sisiako. igalo ga niunu. ea auau ' Koe, iafaua egu niunu galoota sisiako ? ' iua ga auau. ikafuru. iboi. ea sisiako ipeko bakele. isafilima tiga baba. iroroi auau. ilapu. imate ga sisiako. ' Egu niunu oiaang. oaua ga failapuoota ' iua ga auau. ilapu ga sisiako. igolu. ifamate. iua. isoma.

Somanana.

Retold by blind Bitiai, who had heard it two nights earlier from Balatang, mother of the chief Manggila. It is a Mono tale.

11 Kuau

[A] kuau guagua[1] sana pakusi atelea.[2] tiong igagana. itooi ga kuau. isoku atelea. ' ahana ua[3] sang ' iing. ' pakusi tatano sagu ' iua ga kuau. ' 'nto, fanaroroi ' iim. itele. iorai. sana pakusi i'nkoti tiong. iisang atelea, launua.[4] ' Koe, sagu pakusi iafaua ga oiisang ? ' iua ga kuau.

[B] tiong ilefe sana famataang. ea kuau ilufu. isalaki ga sana pakusi. iroroi. i'nkoti. iguai male patua. ea tiong iuloma.[1] ilefe male. itooi ga kuau. iroroi male atelea. ' Peu gau ? '[2] iim

male. ' Soa ' iua ga kuau. ' 'nto, sang pakusi. hanaroroi ' iua ga tiong. ' mafa elea [3] boi oioraiafa. oiisang ga sagu pakusi ' iua ga kuau. iua ga tiong. ' Koe, enaang tiong feropeu [4] iisang ga sang pakusi ' iua ga tiong. ' 'nto, fanaroroi ' iua. itele. i'nkoti. iisang atelea, launua. ' Koe, sagu pakusi oiisan'nta ' [5] iua ga kuau.

[C] ikafuru. ea [1] tiong ilefe sana famataang. ea kuau ilufu. isalaki ga sana pakusi. i'nkoti tiga atele. iguamale patua. ea tiong ifasae gorau. ilefe male. itooi ga kuau atelea. kuau gugua [2] sana. iroroi. ' Maito, peu gau ? ' iing. ' Soa ' iua ga kuau. ' 'nto, sang pakusi. fanaroroi ' iua ga tiong. ' Koe, mafa oioraiafa

[D] elea boi ' iua ga kuau. ' Koe, enaang tiong feropeu ioraio ' iua ga tiong. itele. i'nkoti. iolomomaleng [1] atelea, launua. kuau ikafuru. ' Koe, sagu pakusi iafaua ga oiisan'nta launua ? ' iua ga kuau. ikafuru. ea tiong ilefe sana famataang. ea kuau ilufu male atelea, launua. isarekui ga sana pakusi. abu idoroi. imekasarekui. imekasareku. isoma [2] atelea. iau atele geretinaang. isoma. iua. isoma.

Somanana.

Retold in Mono by Bitiai, who had heard it the night before from Manggila, chief of Mono. It is a Mono story.

12 Afilu

[A] itupa auau. tutupa sana. reiolo ga auau. iteleri leako [1] ga auau. igagana. iafilu. aafilu sana. ilapuri ga elua. ilefe. iboi. ilale. igagana male. iafilu. aafilu sana. ilapuri ga elua. ilefe iboi. isuele. ilale. igagana male. ilapuri ga episa. ilefe. iboi. isuele. ilale. igagana

[B] male. aafilu sana. ilapuri ga efati. ilefe. isuele. ilale. igagana male. iafilu. aafilu sana. igagana. gagana sana. gagana sana. gagana sana. gagana sana. iribubutui ga boo auau. itatagu. ea batafa boo natuna ikafuru 'nkana tarona.[1] ilapulapuri [2] ga auau. ea tiong ' iafaua ga sagu auau oilapuriita ? ' iua. iua male ga batafa. ' Ea boo mafa 'nkagu. sang auau iribubutui, oaua ga failapuriita '

[C] iua ga batafa, boo natuna. ' Koe, maito batafa rekona gau. iafaua ga boo ifaporio ? ' iua ga tiong. ea batafa iua male. ' Soa, mafa 'nkagu boo. abu batafa natuna ga mafa ' iua. ' O, maito sagu batafa gau ' iua ga tiong. ' Aisa, aria, onaroro sagu beampeu ' iua ga batafa. irigagana sana numaang batafa. irisoku. iroro ga tiong. abu [2] iareai. ' Koe, batafa eang beampeu rekona ga sana ' [3] iua [4] ga tiong. kasisi [5] kia perasale iroro. irerega.

[D] ' O egutaieng. soa [1] mafa batafa ? mafa boo. onagagana. mafa fanaau sagu [2] abaang ' iua ga boo, batafa 'nkana. batafa irerega. ipeko eva. ifuane [3] ga kia. ifuane ga kasisi ifuane ga perasale. ' Aria ' iing ga sana kanega. irigagana. ' 'nka, au [4] au tia. maito boo. mafa feropeu, batafa. oaua ga faipekoota eva ' iua ga boo natuna. irigagana. irifotu tiong sana famataang. irisoku. iriroro

ga talaiva fanua. abu [5] deareai. ' Koe, beampeu eang sana rekona ' reua. deatai [7] kasisi. deatai perasale. deatai kia. iua. isoma.

Somanana.

Retold by Bitiai, who heard it the night before from Balatang, mother of the chief Manggila. It is a Mono story.

13 Doromonu

[**A**] inaga ga kokong. kokong leana [1] morokankaga.[2] inaga. ' hanasafili. egu kokong emiafamako ' iindi ga la'nkana.[3] isafili ga mamaifa tiga numa. ena kokong irifamako. ilololoma ga fafinena.[4] iua ' Kokong 'nto. fanaaang ' iua. iroroi ga kokong. ipeko. ' Maito, mamaifa ena kokong ga, abu maito em ' dreing. ' Koe

[**B**] mafa faipeko ' iua. ' Aisa, 'na ' dreing. dretele. iaang. eang mamaifa ilololoma. ' Egu kokong ' iua. ' Eng kokong iaang fafineng ' reing la'nkana. ' Koe, iafaua ga antele ?' iua. itai. dretong.[1] drenaga kokong feropeu. ' a, mafa ausagu.[2] egu kokong morokankaga rekona. enaang kokong feropeu. abu faipeko ' iua. itai. ipulapula. ifasae gorau. ipula regese ga mamaifa. ilaui ga tetena.[3] isalim. ' Tete, onauloafa ' [4] iim. ' Koe, mafa magota paitena.[5] maito mamaifa toom olatu ' [6] iua ga magota. ' Koe, faluusang. maito ga [7]

[**C**] feropeu ? maito abu feropeu. maito tetegu gau. lauma. onauloafa ' iua ga mamaifa. iulo tetena. ifagafuli. igagana. iue. isoku Doromonu.[1] ifisoso.[2] (sing following) : ' akila [3] babinegu ateleni Doromonu. morokankaga diro. uatong tomosi. drokotomosi ' iua. iela male (sing : words as last before) iua male. eela sana dretoka. dresalaki la'nkana apana. eela sana drenoni. delaui. ' tara'nkoti ' deua. ilaufotu.[4] iue. ifisoso. iua. isoma.

Somanana.

Told by Bitiai, who had it from Makai, a Mono woman, one of Manggila's wives (*auai falalafana*). It is a Mono tale.

14 Sakusaku

[**A**] iriregega ga tiong sana batafaua. drea [1] nanaturia ' emiaau samia famataang ' reindi. regagana. nanaturia au saria famataang. Sakusaku igaganama. isoku numaang. iroroiri ga aanana kainaua.[2] ifareairi. ' Maang, au samia ? mafa faipeko darami ' iindi. iritele. iaang. ipuu. ' 'nto, atele ' iua. retele.

[**B**] ioa. ipuu. ipeala kabaikaang. iteleri ga aanana. ' 'na, ang ' iindi. ' Mani [1] tatai (tatae) paitena ' reua ga aanana. remalau. ikafurundi. irifulau. iriaang ga Sakusaku taena. ilefe ga Sakusaku. irisoku ga 'nkaria aparia. irifatairi. ' Mani Sakusaku taena iteleami. amiaam ' reua. rekafuru ga 'nkaria aparia. ' Koe, tatai paitena ' reua. ilale. irigagana male saigaang. drea kainaua [2] au saria famataang.

[C] isokuma ga Sakusaku. ifareairi. ' 'nto, darami ' iindi. retele. iaang. ipuu. ' 'nto, atele ' iua. retele. ioa. ipuu. ipeala kabaikaang. isia atelea. iteleri. irimalau. ' Mani tatai paitena ' reua. ikafuru. irifulau. iriaang ga taena. iteleri. ' 'na ' iindi. reoa siana. ilefe ga Sakusaku. irisokuma ga aparia 'nkaria. irifatairi. ' Mani Sakusaku taena

[D] siana [1] amiaang. amioa siana. amimalau. ikafuru. oaua ga amiaan taena ' reua. ' Koe tatai paitena ' reua ga 'nkaria aparia. rekafuru iboi. ilale. regagana saigaang ga 'nkaria aparia. ea Sakusaku igagana. isoku numaang. ' Au samia kainua ? ' [2] iindi. ' O ' reua. ' 'nto, darami ' iua ga Sakusaku. retele. iaang. ipuu. ' 'nto. atele ' iua. retele. ioa. ipuu. ipeala kabaikaang. isia atelea. teleri taena. remalau.

[E] ' Mani tatai paitena ' reua. ikafuru. refulau. reaang taena Sakusaku. reoa siana Sakusaku. ea Sakusaku ilefe. irisokuma ga 'nkaria aparia. irifatairi. iriua ' Mani Sakusaku taena siana amiaang amioa ' reua. ' Koe, tatai paitena ' reua ga 'nkaria aparia. rekafuru. ' Koe, boiua taragagana. mafa fanalefema. fanakokope. fanaroroi

[F] ga tiong ' iua ga aparia. iboi. irisuele. ilale. irirerega. irigagana sana magotaua. ea tiong ilefema famataang. ikokope. ea Sakusaku ' sagu tataru ' iua. igaganama famataang. isoku numaang. iroroiri ga aanana. ifareairi. 'Au samia ? ' iindi. ' O ' reua. ' 'nto, darami ' iua. retele. iaang. ipuu. retele atele. ioa. ipuu. ipeala kabaikaang. iteleri. aparia tiga kokope [2] ibubutui ga Sakusaku.

[G] isooti ena potulu. ilafai [1] ena mua. ilapu. ifamate. ' momole [2] sang ga nanatugu. teteleri [2] sang taem ' iua ga aparia. ilapu. ifamate, ea [3] 'nkaria isokuma. refatai. ' Sakusaku imate. ilapu sang kanega ' reing. ' O. ireko ' iua ga 'nkaria. ea Sakusaku imate. irigalo kenoa. iriisang. isoma. iua. isoma.

Somanana.

Retold by Bitiai, who heard it two nights before from Nataro, wife of Manggila, and a Mono woman.

This is a Mono tale; she got it from her father, a Mono man, called Leako.

15 Toloo

[A] irigagana fanua aanana [1] kainaua atelea. ' taralapuma iana ' reua. irigagana. irisoku atelea. irilapu iana. lalapu saria. iridoroi ga toloo atuaiina. irilapu. abu drefamate. reokoti. regalo. ' Kai, sara beampeu. taratupa ' reua. regalo. refasoku atele [2] atuaiinaang. refaio. regagana. resaling ga 'nkaria. ' 'nkamang, onafamako darami, pisu ' reing. ifamako pisu. ifagafulu. imako ga pisu. isalindi ga nanatuna. ' 'na, pisu

[B] galo ' iindi. irigalo atelea. iritele ga toloo. iaang. ipuu irilefema famataang ga aanana. iboi. irisuele. ilale. irisalimaleng [1]

ga 'nkaria. ' 'nkamang, darami onafamako, pisu ' reing ga 'nkaria ifamako pisu. imako ga pisu. iteleri nanatuna. irigalo atelea. iritele ga toloo. iaang. ipuu. irilefe. iboi. irisuele. ilale. irisalimaleng ga 'nkaria. ifamako pisu. imako ga pisu. irigalo atelea. iriroroi ga toloo. iiolo. ' Koe, kai, sara toloo ioloota ' ' reing.

[C] iritele darami. iaang. ipuu. irilefe. iboi. ean toloo igagana atele kaneganaang. iau. ilale. ' 'nkamang, pisu onafamako ' remale [1] ga 'nkaria. ifamako pisu. imako ga pisu. irigalo. irigagana. reroroi ga atele. apeai. ' toloo igagana ' reua. resalaki. sasalakia [2] saria. irisoku atele kaneganaang. iriiole. toloo imatatema. ' Koe, kai, sara toloo. 'nai peu ga ' reua. retupa. iaang darami. ipuu. irilefe. toloo iiolo soma.

[D] itanolai.[1] irisuele. ilale. ' kai mafa ivai fanagagana afilua. maito ati onagagana atelea. bau enalapuo toloo. mafa ga fanasokuma ala taragagana atelea. taratele darami ga toloo. ati onagagana tivom ' iim ga kaina famuri. igagana ga fama afilua. eang famuri igagana. darami abu igalo. iiole mona.[2] isafilima ga toloo. iroroi ga tiong. darami apea. ' Koe, iafaua ga tiong iioleafa mona. ean tiong feropeu [3] ga ' iua. ilapu ga tiong. itogomi. lau isokuma ga kaina tiga afilu. isaling ga 'nkana. ' 'nka, e, kaigu fina ? ' iua. iing ga 'nkana. ' Maita.[4] mafa abu faionogu ' iua ga magota.

[E] ' Koe, kaigu fina ? ' iua. igagana atelea. inagati ga toloo. isaling ' Maito, kaigu abu oiroroi ? ' iua ga tiong. ea toloo ikorino. ' abu fairoroi ' iua. ' Koe, aisa, onaopi ' iua ga tiong. iopi ga toloo. masinina tiong ga ioping (iopim). ' Oge, maito kaigu oigolu ' iua ga tiong. itaufo. ilefe famataang. ifatairi ga fanua. ' Koe, maang, mafa kaigu ilapu sama toloo ' iua. ' um ' reua ga fanua. ' soa, maang kainua [2] angtupa ga toloo.

[F] tutupaia [1] samia. oaua ga lapuuta ga kaiing (kaiim) ' reing. ' O, imolei ga kaigu. imolemole ga toloo. emiatano potulu ' iindri. retano potulu. refagafulu. regagana. iiole. ' lauma, toloo, en darami fanateleo ' iing. ikorino ga tiong. iorai ga toloo. isafilima ga toloo tiga atele. iribubutui. iriolomi ena potulu. irisooti ena potulu. iovali.[2] iriolomi male. irisooti. iovali male. iriolomi male. irisooti toonaang. imate ga toloo. irigalo.

[G] irikokoputi [1] ena pakusi. toloo kanegana. iritao. iboi. ifantuntutu [2] ga ulina toloo. isale. igagana atelea ga toloo. eang fanua irikape [3] ga maralo. loe ga irikape.[3] iriroroi ga maralo. maralo opu. ' Koe, sanaka, fina ? ' reua. desoma. toloo isale. iau atelea. peu ga atelea. boi tapoina au sanaata. iua. isoma.

Somanana.

Told by Bitiai; who had it some time before from Sitaleng (living in Gaumai), a *toniga* from Sirifi, which is in the bush inland from Banone. The Sirifi speech is neither Telei nor Molafe. It is therefore a Sirifi tale.

16 Kirifora

[A] igagana ga lalaafa sana talaivaua. regagana saigaang. reeeva. eeeva saria. iboi. refotu. ilale regagana male saigaang. eeeva saria. drenoni ga auau kufia. italutalu.[1] aiaiina tatai saria. ' Koe, sagu auau ' iua ga lalaafa. regalorima. retupari. tutupari saria.

[B] isalindi ga fanua. relapuma malei. itupari. tutupari sana boi tapoina. reioiolo.[1] elea boi fanua resae lalaafa sana saigaang. ' au taraaaroma.[2] soa enaleva ga lalaafa ' reua. resae. lalaafa igagana. itokari ga sana tala. sana auau iriafo ga malei. relapu. ' Koe, sagu auau eria malei. emiafamako ' iindi ga fanua saigaang. refamako.

[C] iteleri sana auau. iboi. refotu. au saria. au saria. reioiolo.[1] ipeko afilu.[2] imerari ga sana auau. rebubutui ga boo. ilapu. iotong.[3] igagana male. iribubutui male ga elea. ilapu. iotong. ifotu isoku saigaang. ' Aria, tarafotu. fanua ga hanasalindi ' iindi ga sana mamagota. irifotu hamataang. isalindi ga fanua.

[D] ' Maang emiagagana. emiagaloama ga boo ' iindi. regagana regalorima elua. irifelafela kalafoa. irifamako. irigolu. lalaafa nonono [1] sana reareai. ' Koe boo paitena. fatutuna [2] aia. lugita. nife sana boo rekona. fatutu ' [3] reua. ' Koe, iafaua ga boo reauata [4] ga sagu tala ? boo loai fatutuna aia. boo peu [5] tupa fatutu ' iua ga

[E] lalaafa. ilale. igagana male. ilapu ga lafulu boo. ilefe. isalindi ga sana tala. ' Maang, boo lafulu emiagagana emiagalorima ' iua. irigagana. irigaloma. irifelafela. reua male ' boo lugita. paitena. nife sana boo fatutu ' reua. inomiri. ikafuru. abu ifatairi. ihamanunu sana. ilale. ' emiaulo '

[F] iindi ga sana tala. reulo. ' Maang ate emiaferogagana ' [1] iindi ga sana tala. lalaafa sana talaiva isalindi ' Maang gagana. egu kokong emiagaloama. emiafamako pisu ' iindi. irigagana. irigaloama. irifamako pisu. ena niga regaloama. retele. ifuane kuisaang.[2] isafili kalofoa. ' Maang rerega. taragagana ' iindi. irirerega. ' fina taraua ? ' [3] reua.

[G] ' soa taragagana. boi tapoina [1] boo hanalapu, loai. fanateleang. emiagolu. " Koe, boo paitena lugita. nife sana boo fatutu " emiaua ' iindi. ' oaua [2] ga faipekoota ' iindi. ' Koe, iva taraafaua ? nife poapoau ' [3] reua. ' Aria ' iindi. regagana. gagana saria. gagana saria. resoku eleaang hamata. ' Ba, Kirifora. san talaua finaata gagana

[H] samia ? ' reing. ' Soa mafa. nife sana hamataang faigagana. boi tapoina sagu tala hanalapu boo loai. hanateleri. reagolu. " lugita paitena " dreaua. " nife sana boo rekona " dreaua. faikafuru. ga [1] haigaganaata nife sana hamataang ' iua ga Kirifora. ' Maito oikorinoota.[2] lefe. onagagana sana hamataang nife maito abu onalefe. nife poapoau ' reing. ' faipeko ' iua. igagana male.

[K] gagana sana. isoku eleaang famata. ' Ba, Kirifora, san talaua fina gagana samia ? ' reing. ' mafa faigagana nifeaang [1] hamata ' iua. ' lefe. ati gagana maito. nife poapoau. onagagana sana hamataang abu

onalefe ' reing. ' haipeko ' iua. igagana. dregagana male. resoku elea [2] hamata. ' Ba, Kirifora, fina ? ' dreing. ' Mani sagu

[**L**] talaua nife sana hamataang amigagana ' iua ga Kirifora. ' nife poapoau. lefe ' reing. ' haipeko ' iua. igagana. ' oigaganaata ? emiagagana samia. onaroroi ga magota. onafareai. soa enafataio ' dreing. igagana. gagana saria. reroroi ga magota. ' Magota ' iua ga Kirifora. magota isafilima. ' e au ? ' [1] iua. ' mafa ga leagu Kirifora ' iua. ' oiafauama ? ' iua. ' mafa nife sana hamata fanaroroma.[2]

[**M**] boi tapoina sagu tala hanalapu loai. hanateleri. " boo paitena ga. fatutuna aia. lugita. nife sana boo fatutu " ua saria ga sagu tala. ga amigaganama ' iua ga Kirifora. magota iua ' kaika,[1] kati onagagana. onalefe ' iua ga magota. Kirifora imalau. irigagana male. ' onagagana ana [2] kalofo nife

[**N**] onaroroi. oko onatalai enanono ' iua. irivilu. irisoku nife sana kalofoa. irifulau ga sana [1] tala. abu reau kalofoa. lalaafa tirona ilolofo. italai ga oko. inonoma ga nife. ' Koe, ale ga sagu oko, ale italai ? mafa poapoau. abu atai sana ? ' iua.[2] ' gagana. onaroroi ga tiong ' iing ga habiuna.[3] habiuna nife biluau tuana. isafili ga habiuna ' ale gau ? sama

[**O**] kalofo [1] tuagua oisokuma ' iua. ' soa, mafa Kirifora. leagu Kirifora ' iua ga Kirifora. ' soa, maito iafaua ga oigaganama ? ' iua ga habiuna nife. ' soa, mafa boi tapoina fanalapu boo. hanateleri ga sagu tala. dreagolu. dreaua " Koe, boo paitena. nife sana boo fatutu. rekona " dreaua. oaua ga faigaganama. oauaang ' [3] iua. ilefe.

[**P**] ifatai ga tuana. nife igaganama. ea Kirifora sana talaua refulau. retatagu. ' Koe, Kirifora. iafaua ga oifulauuta ? lauma taraareai. taraasu. fanateleo boo ' ua sana ga nife. tatatagu sana ga Kirifora. itokari. igasuri. irisoku eleaang famata. iribilui ga elea hamata. gagasuri sana. resoku saria hamataang Kirifora sana talaua. ' hakare. gagana

[**Q**] sagu numaang ' iindi ga sana tala. ' elea tauii [1] elea batafa ati enaferogagana [2] emiagafulu [3] sagu numaang ' iindi. regafulu sana numaang. relololofo. nife fofoku sana. ' Koe, Kirifora fina oigagana, tau ? ' ua sana. isoku sana hamataang Kirifora. Kirifora ifamauti [4] ga sana numa. iroroi ga sana numa Kirifora.

[**R**] ' Kirifora, e ' iua ' fina oigagana ? ' iua ga nife. ' O, mafa sagu numa ea. lauma ' iua. iroroi ga sana numa. ' numa matana fina ? ' iua ga nife. ' Soa, matana apea ' iua ga Kirifora. ipipisi [1] ga numa. ' Koe, Kirifora, iafaua ga abu oisafilima ? ' iua ga nife. ipipisi. ipipisi. ipipisi. ipipisi. imekopipisi.[2] imalasu. numa imauti. ' Koe, san numa mauti ' iua ga nife.

[**S**] ' Aisa pipisi male ' iua. ipipisi. ipipisi. ipipisi. igafulu [1] ga ulina nife. ' Aisa hanasafili au ' [2] iua. ' hanakape ' iing ga ' numa '. ' tang ' iua. ikoputi. ' tang ' i [3] male. ikoputi male. nife imate. Kirifora sana talaua resafili. regagana male fanua tapoina. famata tapoina regagana sana numaang nife, sana kalofoa. ' tararoro.'

[T] reua. sana numaang [1] nife suma fonuna.[2] habiuna relapu. imate. boo, sana boo nife, regaloma. relefema. numa [3] beampeu apea, sana numa [3] nife. suma opu. relefema ga fanua, famata tapoina. ' ireko [4] ga nife. imate ' reua ga fanua. boo regaloma Kirifora sana talaua. regaloma boo. resoku saria hamataang. iua. isoma.

Somanana.

Retold by Bitiai after it had been told before me by Poi, wife of Kipau (one of the chiefs of Gaumai). Poi got it from her father Lasi, a Mono man (who died in Mono). The story belongs to Mono, Alu, Fauru.

17 Busoi

[A] irigagana lalaafa sana talaivaua saigaang. irieeva. eeeva saria. iboi. irifotuma. irigaloama ga busoi. ibana batafa [1] ansana numa. ioleng. irisuele. iboi. ilale. irigagana saigaang. irieeva. ea busoi isafili. ibatafa. ifamako darami lalaafa ena darami. ifamako.

[B] ifagafulu. ifamako male lalaafa sana talaiva eria darami. ifagafulu. ifaio oleolea.[1] ea busoi igagana. ibusoi. iau oleolea. ea lalaafa sana talaivaua irifotuma tiga saiga. iriroro darami ' Koe, ale ga ifamako darami ? ' reua. ' eang darami taraaang ' reua ga lalaafa sana talaivaua. deaang. iboi. irisuele. ilale. irigagana saigaang. ea busoi ibatafa [2] tiga.

[C] oleole. isafili. ifamako darami lalaafa ena. ifagafulu. ifamako male talaiva eria darami. ifagafulu. ifaio oleolea. ea busoi igagana. ibusoi. ea lalaafa irisokuma [1] tiga saiga. iriaang darami sana talaivaua. iboi. irisuele. ilale. lalaafa iua ' Maang talaiva emiagagana saigaang. mafa fanakokope. hanaroroi beampeu [2] darami fafamako sana

[D] boi tapoina ' iua. talaiva irigagana saigaang. ea lalaafa ikokope. busoi isafili. iroroi lalaafa. ea lalaafa ' Koe, batafa rekona. eang fafamako sana darami ga aan [1] sagu ' iua. i'nkoti imenaang. ' Koe, maito sagu batafa ' iua ga lalaafa. iua male ga busoi ' mafa abu batafa natuna. mafa darami, busoi. leagu busoi ' iua. ' somanana. sagu batafa ' iua male ga lalaafa. au saria. irifotuma

[E] ga talaiva tiga saiga. iriua ga talaiva ' Koe, maito fafamako sang darami boi tapoina ? ' iriua ga talaiva. ' iloamang [1] gau ' reua. ievai lalaafa.[2] au saria. au saria. lalaafa ' aria, pepelea ' [3] iua. isalindi ga sana talaiva. iindi ' Maang, fanagagana pepelea. maang emiagagana saigaang. emiafole ' [4] iindi. igagana ga lalaafa. ea [5] talaiva

[F] irigagana saigaang. irisoku. ea [1] Busoi reing ' maito, onafole ga leang ' [2] reing. itai. ea talaiva tapoina irifole darami feropeu. ea Busoi fofole sana. inago ga leana. iue. ibusoi. ' Koe, talaiva iva taraafaua ? ' reua. refulau. refatai ga batafa ansana numa. ' maito, batafa

[G] leana inago. ueeta ' reua. ' -m, aria, tarafotu. iva lalaafa enasokuma enalapuang ' iua ga batafa ansana numa. irifotu. irisoku famataang. iriulo [1] ga batafa feropeu. isokuma ga lalaafa tiga pepele. ' maito, Busoi, iana 'na ' [2] iua. ' Busoi iaofo ' iriua ga talaiva tapoina.

[H] ' a—, Busoi abu atai [1] sana aofo ' iua ga lalaafa. iua male ga batafa ansana numa ' maito, sam batafa irimera san talaiva saigaang. inago leana. iue. ibusoi. abu peu [2] ga ' iua ga batafa ansana numa. ' O, safili ' iua ga lalaafa. isafili ga batafa ansana numa. ea numa iaro [3] lalaafa. ifagausi. ea talaiva irimate. irisoma. iua. isoma.

Somanana.

Told by Kopana of Kauka, Mono. It is a Mono story, which Kopana heard as a child from the chief Faieya's (Mule) wife.

18 Kakarubura

[A] iboi. igaganama ga batafa ifana.[1] ' ifa, boiua taragagana atelea. tarapepele ' iua ga ifana. inoniri nitu, eang ifanaua. ' O. boiua taragagana ' ua saria. inono ga nitu. irisuele. boina iaofo ga ifana. nitu iing ' bau enagagana ' iing. oaua ga iaofo ga ifana. ilale. igagana ga nitu.

[B] batafa [1] ulina biluau ipara. igagana. ' ifa, aria, tarapepele ' iua ga nitu. ' ea batafa ifagu ga ' iua. irigagana, iripepele. pepepele saria. relapu iana. ea batafa salena [2] ifuane kokobuia [3] ga iana. ea nitu ilapu. igolu eetana. iana irilapu male. batafa salena ifuane kokobuia ga iana. ea nitu ilapu. igolu eetana. oaua saria. ilafilafi. ' ifa, boiita. fealo gaganaata ' iua ga salena. ' masi [5]

[C] koro rua ' iua ga nitu. irigagana male. lalapu saria iana. nitu gogolu sana eetana. batafa salena fufuane sana kokobuia iana. irisoku pausapea kanegana. iriroroi ga baba.[1] ' ifa, 'nai onakato ' [2] iua ga batafa salena. ' mafa 'nai fanakato ' iua. itanai.[3] relapu. ionogu [4] ga batafa salena. iovali ga aulu.[5] ' Koe, ifa, sagu aulu taovalaata.[6] onaau sang

[D] fanagagana abaang. fanagaloma aulu feropeu ' [1] iua ga batafa salena. igagana. gagana sana. ipeala. ilomo [2] ga utuna [3] tiga toona. ' hanalapu ' iing. iareai ga utu ' ati lapuafa. mafa onafaioafa tataia ' iing. ifaio tataia. ' mafa ga fanaareai [4] sagu maito onaue. onasoku famataang ' iua ga utu. ifaio tataia. igagana. iue ga batafa salena. eang nitu imekasofa. ' ifa ' iua. ' hu ' iua ga utu. ' Koe, lauma ' iua ga nitu.

[E] ifoku male. ' ifa ' iua male. ' huu ' iua male ga utu. ipaite ga nitu. igagana. ' hanaroro ' iua. iroro. batafa apeai. utu ga iroroi. tataia au sana. ' Koe, maito ga areai sang. mafa " ifagu [1] ga ea " faiua ' iua. ' maito oioraiafa ' iua. utu ilapu. igagana. itoka ea batafa. isoku la [2] hamataang. iriulo. irisupi.[3] irieli mea. au sana sape polanaang. sape

[**F**] au [1] atuaiina iritano. isoku la ga nitu. ' oge, ifa, oiulo ' iua. ' soa, lauma, 'na [2] asu ' iua ga batafa salena. ea nitu igagana. i'nkoti ga asu. iau fotu sapea. sape itaovala.[3] nitu isovale meaang. inlapu. imate. ' ifa, maito boiua onamate au.[4] mafa ivaiita [5] haimate ' iua ga nitu. imate. ea [6] batafa salena iboi ilale boiboiuana imate male.[6] iua. isoma.

Somanana.

Retold by Bitiai after it had been told (probably in my presence) by Tivola, a Gaumai man. Balalai, a Telei man, told Tivola ; it is a Telei story.

19 Batafa

bataha nitu, leana Manitogo. fanua anlalapu [1] sana. nitu tiong rekona enaroroi nitu enabatafa. enaaiti tiong. tiong enamate. batafa rekona enaroroi nitu lau enationg. enaaiti batafa rekona batafa enamate. tiong [2] sana. elea tiong doroia [3] sana hahareaia [4] sana. tiong sana nitu. iua. isoma.

Somanana.

Told by Tome (Arego) of Gaumai, a Buim man. He had it from Kompa, of Nakore (in the Telei area), a *tiong dondoro*.

20 Manualai

[**A**] au saria. au saria. batafa ipolee. ipolee. manualai [1] ga ihapori. ' Koe, natugu maraka ga ' iua. iua. au saria. iiolo. iiolo. igagana. iana igalo. ' abu aan sagu ga eetana ' iua ga 'nkana. feli manualai ga igaloma. ipora felia. au saria. ' Koe, atele lau [2] onagaloma ' iua male ga batafa.

[**B**] isaling ga natuna manualai ' Manualai ogagana [1] ogaloma atele '. ilofo. igaloma atele. isokuma. ioa ga 'nkana, manualai 'nkana. ' Koe, sama tataru eaua ' iua ga batafa, manualai 'nkana. ' Koe, egutaieng, ogagana ogaloma ula ' iua male ga 'nkana, manualai 'nkana. igagana ga manualai. ilofo. igaloma ula. isokuma. ' Koe, egutaieng, niga male ' iua ga 'nkana. ilofo male ga

[**C**] manualai. igaloma niga. isokuma. ' Koe, egutaieng. onagagana male. puai onagaloma ' iua. ifatai. ' onagagana. onaroroi ga kai sama [1] matanaang tetegese sana [2] onaau kaia. onarorai ga sama numa tiga kai alau [3] onalolofo onagaloama ga puai ' iing. ilofo. igagana. lolofo sana.

[**D**] isoku. iroroi ga kai. iau kaia [1] loganaang. iroroi ga numa. ilolofo. iroroi ga puai kabaikanaua.[2] i'nkoti. ilofo. ilefe. itele ga 'nkana. iasu. au eria. au eria. elea boi inagati ga 'nkana. iing ' 'nka, onapeko sang famataang fanamerau ' iing ga 'nkana. ' Koe, egutaieng, mafa mamaa [3] gafa. iva fanafaua ? ' [4] iua. ' Koe, maito ga kanegana ? ' [5] iua ga manualai. isumei ga 'nkana. imera. irilofo. ilofo ga manualai. ifasoku ga 'nkana.

[**E**] ifaio. mina.[1] tetena manualai isae saigaang. manualai 'nkanaua isoku. mina.[1] ifaio ga 'nkana. manualai au ena parelea.[2] 'nkana au ena numaang. ifotuma ga 'nkana batafa, manualai tetena. iroroi ga natuna. ' koe, egutaieng, oiafaua ga oisokuuta ? ' iua. ' soa mafa natugu imeraiafama. ga faisokuuta ' iua

[**F**] ga manualai 'nkana. ' soa, natung fina ? ' iua ga 'nkana batafa, manualai tetena. ' soa, natugu tiong ? [1] natugu abu tiong. maraka ' iua. ' soa, finaata ? ' iua ga magota, manualai tetena. iiole 'nkana ' lauma, manualai, egutaieng ' iua ga 'nkana. manualai iua ' Koe, 'nka, iafaua ga oiioleafaata ? soa, mafa tiong ? mafa abu tiong. mafa maraka. boi tapoina [2] ' nai sang hamataang mafa abu fanaau sagu. maito tivong ga onaau sang. mafa egu darami iana eetana. maito 'nkagu oisomaata ' [3] iua ga manualai. ilofo. ilefe. iua. isoma.

Somanana.

Told by Tanutanu, wife of Kisu : probably retold me by Bitiai. She had it from her grandfather, a Mono man, who came over to Alu. We may therefore take it to be a Mono tale.

21 Murila

[**A**] aanana irigagana sisilea,[1] atelea. iridoroi ga karukai [2] nununa.[3] ' Koe, sara beampeu ' reua. relufui. refaapea.[4] atele opu. rematatema. redoroi male ga nununa. relufu male. redoroi atele olovanaang. apeai.[5] atele opu. remarala.

[**B**] ' Koe, karukai ga. tairoroi fuana ' reua. reanee. aan saria isokuma ga magota. ' tetemang,[2] lauma, karukai amapati. onaaang ' reing. ' O ' iua. igagana paunaang. iau. iripatima.[3] iripati. pati pati pati tapoina.[4] iaang. aan sana. aan sana. aan sana. aan sana. iriela.

(Sing following quoted words) ' Teteman e, abaninaikuta [5]

[**C**] soku, soku ? ' reing. ' pokapoka [1] nigua (pokapokanigua) ' iua. iripati male. iaang. an sana. an sana. ipuu. iriela. (sung as before) ' Teteman e, abaninaikuta soku, soku ? teteman e ' reua male. ' nanabukagua ' [2] iua. iripati male. ipati.[3] ipati. ipati. ipati. ifonu ga peta karukai fuana.[4] iaang.

[**D**] aan sana. aan sana. itui ga tiana. imate. iriela male. abu inono. abu iareai. ' Oe, lakaimang, tetera mateeta ' reua. reiolofo (? reilofo).[1] reroroi. ' Koe, tetera mateeta ' reua. reosi ga botona. regalo. ' Tuamang,[2] ema sanaka onahamako ' reing ga tiong. ' 'nto ' iua. aanana irigagana male bakebakelea, mona. ihamako. igolu ga botona magota.

[**E**] aanana bilogeai resokuma. ' Tuamang, ema sanaka 'nto ' reing. ' Ngana [1] aroaroai haifaiko ' iua. iridoroi ga aroaro. aiai. ' ngana [2] koreai haifaiko ' iua male. reroroi ga kore. aia. ' ngana [2] kabaikai [3] haifaiko ' iua male. reroroi ga kabaika. apeai.

[F] 'Koe, igolu. maita ioraiita' reua. regagana. reanee aua. (sing following quoted words) 'Tuaman e, loang kotukotu[1] lapa sana. golu. golu' reua male. 'Koe, tua, "loang kotukotu lapa sana. golu golu" reinoota' iua ga fabiuna. ilapu. 'maito oikorakota'[2] iing. itai ga fabiuna. tatai sana. ea inono. (sing following quoted words) 'Tuaman e, loang kotukotu lapa sana. golu. golu' ua saria.

[G] inono. 'Koe, egutaieng, oitoto' iing ga fabiuna. igalo ga pakusi.[1] iaro[2] ga au. aaroa sana. ifataofe. iriala[3] eleaang au. iaro male. ifataofe. iriala male eleaang au. iaro male. aaroa sana. ifataofe. reala kengerea.[4] iriala. au saria loganaang kengere. irisausau ga fanua. iioleri. 'lauma, taraaro ga

[H] au kanegana. fanalapuri ga aanana' iua. iriaro ga kengere. iriela. (Sing following quoted words)

'Murila e,[1] kaikina kukurang baululiama' reua. ingisanama[2] ga *ropu*[3] tiga abu. renasi. itakoputu.[4] iriela male. (sing following quoted words) 'Murila e, kaikina kukurang baululiama' reua male. *ropu* dreapa ingfaululiama[2] tiga abu.

[K] renasi. imauti. iri'nkoti. eang au aaroa saria. irifataofe. eang[1] aanana reanee ropua. 'eang tararoro' reua 'au logana'. au opu. aanana aia. remarala. reroroiri aanana anee[2] saria abua. reanee ropua. 'Koe, egutaimia, iva[3] aka fanaikotiri' iua ga kanega.

[L] iioliri[1] ga maraka. maraka tapoina. ifonu sana famata. 'aisa. kopi onalofo' reing. ilofo ga kopi mama. ilofo.[2] abu isoku abua. ilefema. 'aisa, tigeno' reing ga tigeno. ilofo. abu isoku abua. ilefe. 'aisa, anaa' reing ga anaa. ilofo abua. abu isoku abua. ilefe. 'Koe, aisa, baulu' reing. ilofo. abu isoku abua. ilefe.

[M] 'aisa, popo' reing ga popo. ilofo. abu isoku abua. ilefe. 'aisa, ulisili' reing ga ulisili. ilofo. abu isoku abua. ilefe. 'aisa, dimoro' reing ga dimoro. ilofo. abu isoku abua. ilefe. 'aisa, urisiara' reing ga urisiara. ilofo. abu isoku abua. ilefe. 'aisa, urirriri' reing ga urirriri. ilofo. abu isoku

[N] abua. ilefe. 'aisa, goreala' reing ga goreala. ilofo. abu isoku abua. ilefe. 'aisa, suio' reing ga suio. ilofo. abu isoku abua. ilefe. 'Koe, iva fanaafaua? maraka regafuluuta. abu irisoku abua' iua ga kanega. 'pirite[1] fina igagana?' iua ga kanega. 'pirite iaofo' reua ga fanua. 'laui, emiasaling, enalofo abua' iua ga kanega.

[O] relaui. resaling. igaganama. isoku. 'mafa faiaofo' iua. 'Koe, onalofo, egutaieng. onagalorima ga aanana' iua ga kanega. ilofo. lolofo sana.[1] lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana. lolofo sana.

[P] lolofo sana. isoku abua.

'Ba, pirite, oiafaua?' dreing batafa natunaua. 'mafa aanana ga fanagalori angirianeema' iua. 'soa, aanana? onagagana numa kaneganaang. onaroroi ga *boxa*[1] kanegana. ona*ki* (= *key*).[2] onaroroiri olovanaang' iindi. 'aanana au saria lalaafa sana numaang'. igagana. i*ki* ga elea *box*. apeai.

[**Q**] *iki* male ga elea *boxa*. apeai. *iki* ga kanegana. iroroiri. au saria, kaneganaang *boxa*. i'nkotiri. ioovaliri.[1] ifuafuaneri [2] labuaang.[3] ilefema. lolofo sanama.[4] lolofo sanama. lolofo sanama. lolofo sanama. lolofo sanama. lolofo sanama. lolofo sanama. isoku petaang. ' eang haigalorima ga aanana ' iua ga kirite.[5] ' O, egutaieng ' iua ga kanega. igoluri. iua. isoma.

Somanana.

By Poi, wife of Kipau: she had it from her mother, a Mono woman, who lived and died there. We may therefore take it to be a Mono tale. It was retold me, directly after the first hearing (as usual with the tales obtained in Gaumai) by Bitiai. (Kipau gave an account bringing in the terms ' key ', ' box ', ' God ', which I rejected.)

22 Andrearoaro Kiniu

[**A**] iriaroaro kiniu. irifagafulu kiniu. irititia.[1] imauti ga tita ' boiua salesalee ' [2] reua. irisifali [3] ga kiniu. ilale. irienaena.[4] irisalesalee. ibilu [5] ga fama sana. ' Koe, apa,[6] mafa ga kairikina. ivai gagana [7] ga sagu kiniu. iafaua ga fama sana igagana ? ' [5] iua ga famuri.

[**B**] igagana ga famuri sana. lau ibilu. fama sana imurimuri male.[1] irituala elcam [2] peta. ' Kai, aria, ula [3] taraaneema ' [4] iriua. irigagana lau irisoku ulaang. ianee ga famuri. isoku loganaang. ' loe fanaosima ' [5] iua ga fama. iora. famuri au sana loganaang ula. fama iue. itatagu. isoku kenoa. ' maang, aria ' iua. ' e, mani sama lalaafa[6]

[**C**] iva enafaua (? enaafaua) ? ' reua ga sana tala. ' iva fanalapulapuang [1] emiamalau ' iindi fama. iriirerega ena darami ena atele. iriotong. irifaio. irifose. famuri imekasofa. iilofo. ' fanadoro ' iua. kaina apeai.[2] ifotu kenoa. ' fanaroro ' iua. fanua irilau. iroroi ga ena darami. ianei. ' fana'nkoti '

[**D**] iua ' darami.' igagana abua. itoka.[1] ' fana'nkoti male ' iua. igagana male. ifasoku abua. tiong isoku abua. ianee. iroro. atele [2] ga iroroi. ianee siina. au sana. lalaafa nanatuna mamamaifa elua refotuma atelea. rerororoi ga nununa [3] atele olovanaang. ' afana ga ? ' reua. irimarala. rerororoi tiong. ' Koe, sara kanega ' reing. remera. ' apamang ea tiong ga ' dreing

[**E**] aparia. ' O, rekona [1] tiong. samia kanega ' iindi aparia. ievairi. au saria. darami enasua ga laiti abu dreaaang. enaafa ga fealo eriafafealo eriaaang. ipaite ga tiong. inagatiri ga sana talaiva ' maang, iafaua ga darami boi tapoina laiti ga enasua abu aan sara ? ' iua. ' soa,

[**F**] mani sama tataru. fealo ga enaafa amaaang amafafealo ' iua. itano feli. ifatoro. inaganaga. iritolafi. ' rekona.' itele ga loana. itolafi. ' rekona.' iseloselo male. iaang ga loana. ' Koe, darami

ea ga rekona. fafealo[1] paitena' iua. iboi. resuele. ilale. ipisu. iaang loana. 'Koe, darami loagu sang rekona' iua. au saria.

[G] ipolee ga fama. iiolo ga tiana. iiole apana. igagana sana numaang apana. iripusaki. imate. natuna irifati. 'nkana imate. abu ilefe male sana kanega sana numaang. 'iafaua ga sagu batafa' iua 'abu ilefema?' iua. ifatai sana batafa famuri. 'Kaigu imate. natuna ga irifati. iripusaki.

[H] imate' iua. 'Koge, sagu batafa iafaua ga abu oifataiafa boitalu? irilapu ga sagu batafa. irimolei' iua. ipolee male ga famuri, iloana. 'Koe, natura[1] enagaganama' reua ga lalaafa sana batafaua. iluti sana kanega. 'bau emialapu ga sagu batafa. maang samia tataru paitena. lalapu samia talaiva' iindi. iluti ga sana batafa.

[K] au saria. au saria. iporo[1] ga tauii. reroro ga lalaafa sana batafaua. fanua tapoina reroro. 'Koe, tataru rekona' reua. au saria. au saria. iiolo ga naturia. ipeko ilofo ga tiong. isaling ga loana 'loa, mafa faipekoota sagu famataang.[2] hanailofo' iua. 'soa, rekona. sang batafa

[L] onamera' iua ga lalaafa. ilale. iriderega. *ropu*[1] iteleri dreapa. iriilofoma petaang. isoku petaang. irifandaroi.[2] 'Koe, sara lalaafa sokuuta' reua ga sana tala. ieo. ilale. 'moi emiagalo' iua ga famuri. irigalo moi. i'nkoti ga leako[3] angiteleama loana. leako peu abu. iasu.[4] fama abu iasu. irifatori ga feli. pausape iposala. ririrule.[5] intaori.[6] iboiindi.[7] ilale. iritakeli. fama imate. famuri isalee (? isale). fama imako. irigaloma darami. irigolu. iua. isoma.

Somanana.

By Batirai of Gaumai, wife of Kipau (retold by blind Bitiai): she had it from a man Bitiai, her *manai*, born in Siru (Alu), and of Mono descent. It is a Mono, Fauru, and Alu story.

23 Karatia Kapu

[A] boi tapoina tiong enapeko aiti. enasaling ga batafa. enamalau. enaua 'koe, iafaua[1] ga hanapeko aiti? mamalau sana' enaua. elea boi batafa igagana kenoa. 'hanagaloma biai'[2] iua. igagana. igaloma biai sanaka.[3] ilefema. ifaio ga biai mesolaang. isisile. igaganama ga apu.[4] ilolofo kaunaang batafa. tiong ianee kai. papati sana. igagana ga batafa

[B] amamalau[1] sana boi tapoina. iiole ga tiong. 'lauma' iing. iilofoma tiga kai. iaiti. ifalolofi ga utina kaunaang batafa. iaati apu. itegese. inasiama. 'koe, oioraiafa' iua. batafa itatagu sana.[2] iue. ilapu ga apu. ifotu. isoku. boi tapoina enasua ga laiti 'koe, utigu' enaua. enamaulai. laiti ga enaseoseo 'ai ——, arogu maulaata' enaua. oaua.[3] sana boi tapoina. bilogeai irekoreko. ilagala.[4] ingataieng[5] fanua. iua. isoma.

Somanana.

By Tivola, a Gaumai man (retold by Bitiai). Tivola had it from his father, a Fauru man who had come from Mono. It is a Fauru tale.

24 Tiong Moa

ianei ga natu. itoroki.[1] ilofomalema petaang. lama ievai ga mamaifa. lalaafa itele. ' " anei " fanaua, mamalau samia ' iua ga lalaafa. ga[2] ianei Moa. itoroki.[1] ' ga faifaeva[3] mamaifa ' iua ga lalaafa.

Told by Bioi and Segimeti. The story comes of the Old Alu people (*ngaingai*).

25 Patu

ifasilu[1] naganaga[2] kokong. abu dretele. itiapaite. igagana kenoa. iau. isoma.

Told by blind Bitiai.

26 Onsala

[**A**] iua tiong ' maito iafaua onsala abu oigaloma ? ' iing. ' soa mafa egu[1] onsala peu[2] ga' iua. ' lau efu taraifu ivai ' iriua. irifose. iroro. iroro tiga keno. ' maha egu onsala eang ' iua. igagana. lau[3] isigeti ulilina au. iafo. ' Koe, feropeu. abu ionsala. haiora '

[**B**] iua. ' aisa, lakaigu, 'nto egu onsala ' iua ga tiong. iriua ga fanua tapoina ' soa, maito[1] " egu onsala oang " angoiua.[1] ape anootanana[2] (? anootanaua) au sanana ' reing. isoma.[3] lau iriifu ga efu onsala ape ipula.[4] irigatu. isoma. ga ileai[5] ' egu onsalai '[6] peta.

Somanana.

By Baoi and Segimeti. It is an Old Alu (*Ngaingai*) story.

27 Uloulo

[**A**] irigagana boina fanua iana lapunaang.[1] isaling ga fafinena[2] ' maito onagagana onasoai[3] ga sagu batafa ' iua. igagana. isoai ga ifana. au saria. iripeko suele. ' maito fafinenaang[4] sape onaeo ' iing ifana, fafinena sana batafa. ieo. ea fafinena isokuma tiga iana.[5] iroroi ga fafinena. abu ionogui. ' sagu batafa ga ' iua. iuvo.[6] fafanguvo saria. ilale. ' oe,

[**B**] maito fafineng ga uuvoa sang ' iua. ' Koe, maito abu faionogu ga mafa. " sagu batafa ga "[1] faiua ' iua. retai. reulo. reulo. resoma ulo regagana abaang. re'nkoto alolo. reanee aua. repoto ga luaria ena alolo.[2] remate. fanua resareku. dedoroiri. ' salena ga ' reua. relauiri. ' matena. dremate.' ingalori famataang. ingfaliri. batafa inlapu. imate. eang infaliri. iua. isoma.

Somanana.

By Balatang, a woman of Gaumai : she had been bought as a *tauii* by Derepe, an Alu man, and came from Lavelai in Buim (Telei and Torau speech). She had it as a *tauii* in Buim from her father Bakimbu. Retold me by Bitiai immediately after Balatang had told it. It is, therefore, a Lavelai (Buim) tale.

28 Nife

[A] boitalu itano keno Bego Tanutanu. ilagalagala.[1] irikoputu [2] au. irifaio au. igaganama ga nife. irikoputi. irifaio. igaganamalema ga elea. irikoputi male. igaganamalema ga elea. irikoputi male. irifatapoi.[3] itapoi [4] ga nife. irieli mea. irifaio meaang ga nife. au sana. au sana. isolo.

[B] ilaunu numa [1] olovanaang. boi tapoina enagagana ga teteria.[2] enagaloma darami. enakalato keno tiga mea. enasige ga darami. enamako. paua [3] darami enamako. enateleri ga lafabiuna. dreatolafi. dreaareai. ' oe, tetemang, afana gaimi [4] oisige ga darami ? darami irekoreko ' dreaua. ' a, beampeu [5] apea. darami irekoreko mona ' [6] enaua ga teteria. dreaaang. dreaau saria boi tapoina. enaselo male darami ga teteria. dreaaang. dreatolafi. ' Koe, darami rekona. afana oisige ? ' dreaua. ' a, mona ' enaua ga teteria. elea boi isae. ' ivai tararoroi ga beampeu, tetera sana beampeu ' reua.

[C] rekape [1] ga numa. ' tararoro ' reua. beampeu keno. rekalato ga aiina. dresigeng [2] matanaang. ' Koe, tetera eang ga fufunia sana ' reua. isokuma ga teteria. iroroi [3] (iroroiri ?) numa matanaang. resigeng ga aiina. ' Koe, sagu beampeu iafaua [4] ga ? ale ikape ga sagu numa ? ' iua. igagana. igaloama ga abatua [5] loena. ibulo. ' maito 'nai onagagana. lafabiugu saria auang, eang ' iing. ' maito onakeno gau ' iing. iporo ga keno. iua. isoma.

Somanana.

By Asai (now of Gaumai), a Buim woman, married to Biau, the man of the Old Alu people (see geneal. 58). She had it from Kirufo, her father ; it is a Buim (Molafe) story.

Asai was born in Farinai (Molafe). She came to Siru when an *abaisa*, having been bought by ' Big ' Gorai. The tale retold by Bitiai.

29 Pakomani

[A] au saria. ipolee ga batafa Pakomani fafinena.[1] ipolee. iporo ga natuna. natuna manuale. iatai ga Pakomani. ' maito [2] manaing manuale ga iporo ' iing. ' A— emialapu. ebatafa [3] eau sana ' iua. ' tiong lapu ' iua. irilapu ga tauii kui.[4] au saria. au saria. ipolee male. au saria. iporo ga elea famuri.[5]

[B] ' tauii ahana [1] ga fafinegu natuna ? ' iua ga Pakomani. ' Soa batafa ' reing. reorai. ' O rekona ' iua. irifuni. au saria. au saria.

au saria. iiolo. i'nkoto boala. iatai bakele. iatai tano beampeu. iroroi leana [2] Pakomani kanegana. ' Koe tauii mafa batafa deinafa deoraiafa ' iua. ' boiua [3] kalofo peuna tarasasapale ' iua. ilale. iriaro au au kanegana. Pakomani leanaua resumee.[4] ' maang fanua emiasumee au aiaina [5] (aiaiina ?) '

[C] iindi. irisumee. gagana saria irisoku. Pakomani iisang ga au. iisa hama. ' soa [1] hanalapu ga leagu ' iua. Pakomani kairikina iisa murimuri. abu ilapu. ilale rearo male. irifagafulu. ' boiua elieli ' [2] reua. ilale reelieli. Pakomani kairikina resaling ' maito, onamamatana. bau enalapuo leang. maito amifunio gau. oisale ' iring.

[D] irielieli. ' mani samang [1] eang ga amaeli leagua ' [2] iua ga Pakomani kanegana. irielieli. Pakomani kairikina mea eli sana. ionogui. eli saria. iripaunung ga taulu.[3] Pakomani kairikina ikokope sana mea ea papalanaang.[4] Pakomani kanegana ' failapuuta ga leagu ' iua. ' Koe, tauii oimoleita [5] (? oimoleiita) ' reing sana tala. ' —m—, hairekoi ' iua ga Pakomani kanegana. retaofo ga 'nkana

[E] apana. tataofo saria iboi. irigagana kalofoa. naturia inonirima [1] tiga peta olovanaang. iareaima. ' mafa peu [2] ga. abu faimate ' iua. reeli [3] 'nkana apana. refasafili. remera saria numaang. refuni. au saria igafulu ga kalofo. ' gatu ' reua. irigatu. iriosi efu. gagatu saria. ' ivai loe tovo,[4] niunu ' reua. regagana loea ga talaiva. fuoa.[5]

[F] moi (? moia). fanua ' tovo, niunu ' reua. iboi. ilale. irifamako. irifagafuli. irigagana. Pakomani kairikina ikokope. irisimo.[1] sisimo saria ga Pakomani kanegana sana talaua. Pakomani kairikina isafilima. isooti ga leana. ilapu. Pakomani kanegana imate. ilapu manaina. iua. isoma.

Somanana.

By Soka of Gaumai, a Mono-born woman : she had it from Lasi, her father, a man born and dying in Mono. Retold me by Bitiai. It may be taken to be a Mono tale.

30 Diko Tataru

[A] irigagana atelea. ' maang fina ? ' [1] iindi 'nkaria. ' Mani ukala [2] amalapuma ' iriua. irigagana. lalapu saria ukala. irisoku eleaang atele. ' Maito, aria taralefe ' iua ga kaina.[3] ' Koe, enatapoi [4] ga ukala ala taralefe ' iua ga fama. irigagana. drereroi ga tiong. manuana [5] atele

[B] olovanaang. ifuni. ' Koe, tiong rekona ' reua ga mamamaifa. iritooi. ' lauma maang ' iua ga tiong. irigagana ga talaiva. iaitiri. iaiti ga fama. ipausi ga fama. iaiti male ga famuri. imekoaiti. isoma. imalava. manuana iaati iana. ' e diko [1] tataru e ' iua. " Koe, tiong, maito sang areai feropeu " iriua ga talaiva. " soa, mafa peu [2] atele " iua ga tiong. irifefe ga talaiva. ilale. ' 'nkamang,

[C] darami onafamako. pisu. amagalo atelea. soa amabelu amaang ' reua. dregalo pisu. dregagana. resoku. au sana ga tiong

irigagana. 'lauma' iindi. irisoku. iridarami. iritele darami ga tiong. ipuu. iaiti ga fama. iaiti. imekoaiti. ipausi. iaiti male ga famuri. imekoaiti. ipausiri. imalasu. au saria. au saria. manuana

[D] atele olovanaang. ifuni. iaati iana. 'e diko tataru' iua. 'e' iua. 'Koe tiong, maito sang areai feropeu. mani abu aminonio' reua. 'Koe mafa peu atele. sagu areai feropeu' iua ga tiong. ilafilafi. iriderega. 'au au tia' reing. 'gagana[1] u tia' iua ga tiong. irigagana. iua ga famuri 'maito aria tarakokope'. 'soa tararoroi ga tiong' reua. irikokope. tiong imunamuna. 'hanategese' iua. i'nkoti ga au kaiiela.[2]

[E] manuana isumee tiga atele. talaiva 'tararoro' reua. manua kanegana. 'Koe kai eang tiong paitena[1] ga' reua. retai. refotu.[2] iboi. resaling ga aparia 'Koe apamang boiua enalale onasalindi ga fanua "emiagagana. emialapu ga tiong"' reing ga aparia. 'O. angafaua?'[3] iindi. 'So, mani "tiong rekona"[4] amiua. aitiami[5] sana tiong

[F] manuanaua'[1] iriua. 'O boiua enamate' iua ga aparia. resuele. ilale. isafili. isalindi ga fanua. irigagana. talaiva irimama. irisoku tiong[2] angauiai sana. irifareai. 'lauma lataugu'[3] iindi. irigagana. au saria fanua irisoku murimuri. iribubutui. irisooti. irilapu. 'tararoro' reua. manuana[4] kanegana. 'oe mamamaifa tiong paitena aitiri[5] sana' reing. inlapu,[6] imate. iua. isoma.

Somanana.

By Poi, wife of Kipau (chief of Gaumai): she had it from her father Lasi. Retold by Bitiai. Poi was born at Maraloa in Mono, so this is probably a Mono tale.

31 Dondolofo

[A] irigagana saigaang. irisoku saigaang. batafa mamaifa iroroi ga kokong. 'egu kokong' iing[1] (iindi?). igaloama famataang. ifaio. au saria. au saria. ibelu ga manaina[2] mamaifa manaina. iriselo ga kokong. iaang manaina. ilolofo numaang ga mamaifa. irifatai 'Maito, eng kokong ibelu ga manaing amiselo iaang' dreing. itai. iriderega kainaua. irigagana.

[B] gagana eria. gagana eria. irisoku eleaang hamata. 'Ba, mamamaifa[1] fina anggagana?' reua ga fanua. 'Mani Dondolofo sana hamataang amigagana' reua mamamaifa. 'Oe Dondolofo rekona? *[2] Dondolofo kavakavakaviso'[3] reua ga fanua. 'amipekoma'[4] reua ga mamamaifa. irigagana male. gagana saria. gagana saria. irisoku eleaang

[C] hamata. indoroiri.[1] 'Ba mamamaifa fina anggagana?' iriua ga fanua. 'Soa mani Dondolofoaang[2] hamata amigagana' iriua. 'Oge, Dondolofo paitena' iriua ga fanua. 'amipekoma' iriua ga

* In my original text I have this as said by the girls: but it seems rather to be part of what the *fanua* said.

mamamaifa. irigagana. gagana saria. resoku Dondolofo sana hamataang. iriroroi ga lokaloka.[3] irilolofo olovanaang. au saria. eang Dondolofo [4] natuna lalaafa

[**D**] ipeko sisile. igaganama atelea. isisile. isae. 'hanapulapula' iua. ipeko pulapula. 'fanaroroi' iua. 'talaiva[1] elua au saria lokaloka olovanaang. Oge, angafauama?' iindi. 'soa mani maito sang hamataang amigaganama' reua. 'onaevaiami' reua. 'O rekona. 'nkagu ga paitena' iua ga lalaafa. imerari. irisoku numaang. 'Oge, abu batafa'[2] iua ga Dondolofo. batafa ulina[3] iue.

[**E**] iapea.[1] Dondolofo ikafuru ga natuna. 'iafaua ga sagu batafa oifaue?' iua ga natuna. ilapu natuna. Dondolofo imate. tataofo sana ga kaina mamaifa boi tapoina. famuri ga iue. fama ga tataofo sana. bilogeai soma elea boi lalaafa sana talaivaua irisae saigaang. batafa kaina isafili[2] male. batafa isoma taofo. lalaafa sana talaivaua irisokuma. 'oiafaua ga taofo oisoma?' iriua. 'kaigu isafili' iua ga mamaifa. 'o ireko. sagu batafa' iua ga lalaafa. ievai male. ievairi kainaua.[3] iua. isoma.

Somanana.

By Batirai of Gaumai (Kipau's *ansana numa*): she had it from Ferofanua, her father's *manai* (her *tua*). Retold by Bitiai. May be taken to be a Mono tale.

32 Gatu Paite

[**A**] ipeko kai[1] ga lalaafa. igagana kalofoa. isalindi ga fanua 'maang emiagagana kai emiaanee. mafa haipekoota kai' iindi. irigagana ga fanua. irigafulu.[2] eang tiong sana batafaua irigagana nituaang[3] poa. iriroroi ga kai. ianee ga sana kanega. papati sana. tiong elea feropeu

[**B**] imatema.[1] tiga eleaang[2] hamata igaganama. isokuiri ga tiong sana batafaua. ifareairi. 'maang darami 'na.[3] emiaang' iindi. ga ena darami iteleiriai[4] tiong sana batafaua. iriaang ansaria.[5] 'emiaau samia. mafa fanagaloama ga beampeu' iindi. ilefe. tiong sana batafaua dreue. dregagana hamataang. dresoku. drelolofo numaang. drebai ga numa matana.[6] au saria.

[**C**] nitu ikafuru. 'Koe iafaua ga egu darami dreaang ala dreue?' iua. itokari. igagana ga nitu. au saria numaang ga tiong sana batafaua. 'Oge maang iafaua ga angue?' iua. batafa sana kanegaua irimate. nitu ilefe. fanua 'tararoro' reua. tiong sana batafaua irimate. 'Koe, irimateeta' iriua ga fanua. ingfaliri[1] sana batafaua. iua. isoma.

Somanana.

By Tampa, wife of Kisu (chief of Gaumai): she had it from her father Saraba. It was retold me by Bitiai. Presumably Saraba was a Mono (Alu) man, as she was born at Tioai; and this would be a Mono tale.

33 Tiong salena Nitu ga Ievai

[A] igagana saigaang. ieeva. eeeva sana. eeeva sana. iotong ga sana kuisa.[1] igaganama ga nitu. iasu tiong sana kuisaang.[2] ipeko eva. ' Koge maito mafa onaevaiafa tiong salena. mafa sagu kanega maito ' iua ga nitu. ievai. au saria. au saria. ipolee ga batafa. ' Koge maito mafa

[B] haipoleeta. onapeko taragagana sama[1] hamataang nituaang[2] hamata ' iua ga batafa. ' m— maito mafa abu atai sagu nituaam[2] poa. mafa salena gafa ' iua. ' soa ' iua ga tiong ' taragagana. iva lau fanaafaua ? ' iua ga tiong. ' taragagana mafaua ' iua ga batafa. irigagana. irisoku atelea. iareai[3] ga batafa. irilolofo peta olovanaang. irigagana male. iareai male ga batafa.

[C] irilolofo. irisoku nituaang famata. ' mani[1] 'nkagu apagu saria numa eang ' iua ga batafa. irilolofo numaang. irisoku. iriiole ga boo 'nkana apana batafa. iriilapi. irifela.[2] ilale. irisae saigaang. irigaloma darami. irifela male ga elea. irifamako. iaiaita ga batafa. irilefema. iareai. irisaema. gagana sariama. iareai

[D] male. irisafilima. irisoku. au saria. lau ifaporo. ' ma ito onabakele baleo ati onaang. mani[1] nitu baleo olatu '[2] ina sana boi tapoina. enabakele abu aang sana. ibakele male elea boi. fanua naganaga saria baleo. iroro. ipeko. iaang. nitu iatai. ' Koe, tiong moleeta ' iua ga batafa. itai. tiong isokuma. ' maito baleo oiaang. mani[1] nitu baleo olatu ' iua. mafa ivai fanalefe ' iua ga batafa. iapea. iue. initu. natuna ipausi. iua. isoma.

Somanana.

By Tanutanu, wife of Kisu of Gaumai. She had it from her grandfather Meti, of Mono. Retold by Bitiai. It may be taken to be a Mono tale.

34 Kitolo

[A] italutalu[1] ga auau. lalaafa sana talaivaua eeeva saria. irinoniri ga auau aiaiina.[2] tatai saria kufia. ' Koe, sara auau oro gai '[3] iua ga lalaafa. iindi ga sana talaiva. regalorima ga auau. dretupari. tutupari saria boi tapoina. reiolo. dreatai bakele. imerari elea boi

[B] lalaafa. reafo ga malei. relapu. ' Koe, sagu auau repeko lapu beampeu ' iua ga lafaafa. irifotu. au saria. iririolo soma. iteleri leako[1] ga sana auau. iafilu.[2] ilapu ga boo loai. ifotu. ifela. igolu. ilale. iafilu male. igagana. gagana sana. gagana sana. isoku saria hamataang Kitolo apanaua. Kitolo makomako[3] sana. iroroi. ifareai. ' Koe batafa maito peu fina[4] gau ? '

[C] iua ga lalaafa. ' Soa mafa peu keno gafa ' iua. au eria. iboi. iboi. ieo. dreeo Kitoloua. sana talaiva dremekasofa. ilale. au saria Kitoloua. ilafilafi. ifotu. ' Oge maito iafaua ga oieo abaang ? ' dreing. ' Soa mafa iboi ga faieo ' iua. ilale. isalindi ga sana talaiva ' maang darami emiafamako soa fanagalo.

[**D**] enaboi soa fanaang ' iindi. irifamako. igalo ga pisu. igagana. Kitolo makomakomale sana. isokui. ifareai. ' Koe maito mafa failefemalema ' iing. iridarami. iriaang ga pisu. Kitolo iua ' Koe, darami pisu rekona ' iua. iriaang. isaling ' maito sagu batafa gau ' iing. ' Koe maito mafa hanaau egu sama hamataang apagua.

[**E**] maha ga batafa ? ' [1] iua ga Kitolo. iua ga lalaafa ' Koe, maito ivai hanamerau ' iua. imera. irifotu. irisoku famataang. iroro ga ansana numa. ' Koe, egutaieng, oirekoiama [2] (oirekoiiama) ga iloagu ' iua. ievai lalaafa. auai falalafana irikafuru. ' iafaua ga batafa feropeu isokuma ? lalaafa atele darami

[**F**] asu enapeko eang opu maita abu iioleta (iioleeta) sana ' reua. rekafuru. lalaafa elea boi igagana pepelea. ' maito Kitolo onaaria [1] saigaang ' reua. irigagana. irieeva. kakafuruna [2] saria. ' maito, ivai maito ga oisoku lalaafa asu atele darami enapeko maito opu mani apea abu [3] iioleami [4] sana ' reua. Kitolo igagana. iaga kenoa. ilefe saria famataang apanaua.[4] eang [5]

[**G**] talaiva refulau. refotu famataang. resaling ga ansana numa. refatai. ' maito mani [1] batafa iaga kenoa. iue ' reing. ' —m, soa, mafa abu faionogu. tivomia [2] ammera ga lalaafa sana batafa ' iindi. isokuma ga lalaafa tiga pepele. iiole ga Kitolo. ' 'nto, Kitolo, egu atele ' iua. ' Kitolo iaofo ' iriua. ' Kitolo, asu.' ' Kitolo

[**H**] iaofo.' ' Kitolo boi tapoina abu enaaua [1] sana. enaaofo [2] ala enategese ' iua ga lalaafa. iareai ga ansana numa. ' Maito sam batafa irimera saigaang. kakafuruna saria. iaga kenoa ' dreing [3] (? iing). iua ga ansana numa. ' a—, maito safili gau ' iua. isafili ga ansana numa. ifagausi ga numa. ilapuri feli. ifamateri. irimate. iua. isoma.

Somanana.

By Otu, a woman of Gaumai : she had it from her father Meti, a Mono settler at Siru. Retold by Bitiai. It may be taken to be a Mono tale.

35 Osiri

[**A**] irigagana saigaang lalaafa sana talaivaua. irisoku saigaang. irieeva. talaiva iripeko leao. irikapasa leao. irifafealo.[1] ilafilafi. irifotu. batafa tiga osiri olovana isafilima. isamali [2] leao. igaloma samali. ilale. irisae male ga lalaafa sana talaivaua. irisoku saigaang. iriroroi ga leao. insamali.[3] ' Koe, ale ga sara leao insamali ? ' [3]

[**B**] reua. iboi. irifotu. leao refaio. igagana male ga batafa tiga osiri olovana. isafilima. i'nkoti ga leao. ibana. ilale. lalaafa sana talaivaua dregagana saigaang. iriroro leao. ibana falefalea.[1] ' Koe, sara leao ale ibana ? ' reua. irieeva. ' Koe, batafa rereko [2] sana sara beampeu. ieeeva sana sara beampeu ' reua. ilafilafi.

[**C**] iriregega famataang. ' Maang fotu, mafa fanakokope. hanaroroi ga beampeu a'nta [1] eeeva sana sara leao ' iua ga lalaafa. irifotu ga sana talaiva. lalaafa ikokope. Osiri isafilima. ' fanaeeva leao '

iua. iroro ga lalaafa batafa rekona. i'nkoti. ' maito batafa ale natuna gau ? ' iua. ' soa, mafa ea leao antano [2]

[D] 'nkagunana [1] ga ' iua. ' Koe, somanana. sagu batafa gau ' iua. imera. ievai. iansana numa.[2] talaiva tapoina [3] irikafuru. ' Koe, iafaua ga ivai lalaafa enapeko atele enapeko asu enapeko darami, eang opu ga iiolea sana maita aia ? ' iriua. elea boi lalaafa igagana pepelea. irisaling ga batafa ' maito aria saigaang. tarafole ' reing. dremera. irisoku. saigaang. ' maito 'nai onafole '

[E] reing. 'nkana ga iroroi. itai. fofole sana. fofole sana. isokui 'nkana. itagi. isoku taginai. iue. ikalola. talaiva ' tararoro ' reua. batafa apeai. ' Koe, maang maita iva lauma [1] enalapulapuita [2] lalaafa. sana batafa iroroi ga 'nkana. ueeta ' reua. irifotu. irisaling ga ansana numa. ' maito mani [3] batafa fofole sana itagi ga

[F] 'nkana. iue. ikalola ' reing. ' —m, maha apea ammera. maha abu haionogu ' iua. ikafurundi ga lailoana.[1] lalaafa isokuma tiga pepele. irifulau. ' Osiri, egu atele 'nto ' iua ga lalaafa. ' Soa, atele teleama feropeu batafa. Osiri iaofo ' reing. ' 'm—, mafa sagu batafa abu aofo sana ' iua. ' Osiri, darami ' iua. iareai ga ansana numa. ' maito e, ea batafa irimera san talaiva.

[G] fofole sana saigaang iroroi ga 'nkana. ikalola. iue ' iua ga ansana numa. ikafuru ga lalaafa. ' safili ' iing ga sana batafa. isafili.[1] ibai ga numa. iaro. igaloama ga feli. ifagausi. irimate ga talaiva. feli ifamateri. irisoma. iua. isoma.

Somanana.

By Erisi, a woman of Gaumai, who had it from her father, a Mono man, who died there. Retold by Bitiai. It may be taken to be a Mono tale.

36 Karo

[A] irigagana sesea.[1] ' taralapuma malei ' reua. iriroroi ga karo. irigaloama. irifasoku famataang. iroroi mamaifa ' 'nto sagu karo ' iua. isoa. tutupaia sana.[2] iritatano ga fanua. irifamako darami. irigalo kalofoa. ' ruau.[3] siburi ' reua. refaio darami kalofoa. irilaui ga mamaifa. irisaling

[B] ' maito lauma, darami onaroroi ' [1] reing. isafili. iroroi. ' maang emia ea ' [2] iindi. iteleri ga sana tala. ' sagu karo ena eang ' iua. imfalolofi [3] sana numaang mamaifa. ilale.[4] iritatano ga fanua. irifamako. igafulu ga darami. ' siburi, ruau ' reua. dregalo kalofoa. refaio. dresaling ga mamaifa ' maito san tala [5] darami imako. lauma. onaroroi ' reing. isafili kalofoa. iroroi ga darami. iteleri sana tala. ' maang emia

[C] ea. mafa sagu karo ena, ea ' iindi. irifalolofi sana numaang mamaifa karo ena.[1] iiolo ga karo. ' Koe, karo, maito otiong [2] ogagana ogaloma tiong faeva.[3] mafa kalofoa iafaua [4] ga sasafili sagu. mafa batafa. tiong ga kalofoa enasafili ' iua ga mamaifa. ' Ka ' iua ga karo. au sana. iritatano male ga fanua.

[D] irifamako. irifagafuli. irigalo kalofoa. 'siburi. ruau' reua. refaio kalofoa. irisaling ga mamaifa 'maito san tala darami irifaio kalofoa' reing. isafili kalofoa. iroroi ga darami. iteleri ga sana tala. 'mafa sagu karo ena[1] ga' iindi. irigalo sana numaang mamaifa. iiolo ga karo. 'Koe, karo, mafa haipeko eva. maito onagagana. onagaloma tiong' iua ga mamaifa. 'Ka' iua ga karo. mamaifa itano leako.[2]

[E] itele ga karo. igagana ga karo. isoku eleaang hamata. iroroi ga tiong. itele leako. ipeko ga tiong. itoka ga karo. ilofo ga karo. tiong igagana petaang. gagana saria. resoku famataang. ilololofo ga karo numaang. 'Koe, karo, tiong oimerama?' iua ga mamaifa. 'Ka' iua ga karo. iua ga mamaifa 'oitotoota?' iua. ilefe ga karo. iau

[F] ulinaang tiong. isafilima ga mamaifa. iroro tiong. 'oe, egutaieng, lauma' iua. ilololofo ga tiong. ievai. elea boi iritatano male ga fanua mamaifa sana tala. irifamako darami. irifagafulu. 'siburi, ruau' reua. refaio kalofoa. irisaling ga mamaifa 'maito gagana darami imako' reing. igagana. iteleri ga sana tala. 'darami tapoina emiagalo sagu numaang' iua ga mamaifa. irigalo sana numaang.

[G] fanua iriroro. reua 'iafaua ga mamaifa ivai darami tapoina ipeko? boi tapoina darami tapoina abu pepeko sana' reua. 'soa, mafa faieva' iua ga mamaifa. iua. ieva. ieva. isoma[1] ga batafa kalofoa. ilalaafa[2] ga tiong. famata isoa tiong. fanua isoari tiong. iua. isoma.

Somanana.

By Lobino, an Alu woman of Gaumai; who had it from her father, a Mono man who settled over to Siru. Retold by Bitiai. May be taken to be a Mono tale.

37 Nife

[A] igagana ga batafa saigaang. isoku saigaang. ifole. fofole sana. sana kuisa[1] batafa ifaio. igaganama ga nife. ilololofo kuisaang. igaganama ga batafa. ipeko malasu. 'hanaroroi ga sagu kuisa' iua. iroro nife. 'oge' iua. ifulau. iareai ga nife. '—m, maito ati fulau. mafa

[B] onatereafa.[1] natung gafa' iua. 'O, somanana' iua ga batafa. ilefe male. ifole. fofole sana ilafilafi. igagana. igaloma ga kokong. isaling ga nife. 'Kokong fina fanafuane?' iua. 'soa, uligua mafa. onafaio sae'[2] iua ga nife. ifaio sae ulinaang nife ga darami. iaitaiama. irifotuma. irisoku numaang. iseloselo. ifamako. i'nkoti ga kabaika.

[C] tiong[1] natunaua (sana kanega oang tauii angifapori batafa. natuna batafa manuale) iteleri lualua. nife ena[2] tapoina darami itele. 'iafaua ga darami mani[3] emang natugua lualua? darami tapoina ivai angoigaloama fina?' iua ga tiong. ikafuru. 'darami abu tapoina faigaloma' iua ga batafa. iriaang ga lualua natunaua.

[D] ilale. isae male saigaang. eeeva[1] sana. nife ipeko atele. ''nka sinaato'[2] iua. 'O, egutaieng' iua ga batafa. itele atele. ioa.

itele male darami. iaang. igagana ga batafa. ieeva. imekoeeva.[3] iboi. ifotu. iseloselo. imako ga darami. tiong natunaua sana kanega iteleri lualua. batafa itele ga nife tapoina darami. iaang ga nife. itele male atele. ipuu. ilale.

[E] fanua iritatano. irifelafela[1] boo. tiong natunaua inteleri[2] boo.[3] boo kanegana. ikoputi.[4] iteleai[5] nife. tiong natunaua eria aiina ga ifaio. irilolofoma numaang. iteleri boo aiina. 'Koe, iafaua ga boo aiina solo? mani[6] natugua ema boo kanegana ga amiroroi' iua ga tiong. 'peunina[7] ga ena' iua ga batafa. irigolu.

[F] ilale abu regolu. 'Koe, mani boi[1] tapoina boo enainteleami[2] enalale amagolu male. ivai boina amigolu ga boo. ilale abu amigolu male' iua ga tiong. 'aria saigaang, maito batafa onamama. mani natugua amamurimuri' iua ga tiong. batafa imama. nife iaita kuisa olovanaang. au sana.[3] igalo. irisoku saigaang. tiong iua 'mafa ivai fanaroroi ga beampeu.[4] mani boi tapoina darami

[G] tapoina aan samang natugua. ivai lualua ga darami. abu tapoina aan samang' iua ga tiong. igagana. ikokope. nife kuisa olovanaang idarami. ipuu. ipeko atele. ''nka, sinaato' iua. inono ga tiong. 'Oe, afana ga areaiita kuisa olovanaang?' iua. igagana. 'fanaroroi' iua. nife.[1] 'Oe, nife.' i'nkoti au. ilapu.

[H] lalapua sana[1] 'Koe, maito, iafaua ga natugu oilapuuta?' iua ga batafa. 'a' iua ga tiong 'ea abu natung ga. oimoleeta. natung peu ga tauii. darami abu tapoina tetelea sang. maito nife opu ena darami seselo sang' iua ga tiong. ilapu male ga sana batafa. 'nife[2] lapu. batafa lapu' iindi. iua. isoma.

So manana.

By Sirimo, widow (and *auai falalafana*) of Sasaponggo; lives at Gaumai. She had it from her father Takaro, who was of the Old Alu people, and spoke *Ngaingai*, not Mono. It is a Mono, Alu, and Fauru tale.

Retold by Bitiai.

38 Nife

[A] drepeko sararang[1] ga talaiva. drelau. lau fofose saria fofose saria. dresoku. dretulu. dresae talaiva tapoina. oosi saria sararang. elea batafa iroroi ga niga. 'mafa[2] egu niga. fanaaneiama' iua. igagana. lau ianee. isoku loganaang. isaketi ga niga. iilofo. ea nife paunaang niga au

[B] sana. iilofo ga batafa. ilololofo kaunaang. ilololofo. lololofo sana ulina nife batafa kaunaang. igafulu ga nife. batafa imate. eo sana niga paunaang. tiana itui. nife ifafonu. ea latauna irimekasofa. iriiole. irimekafoku. irilefe famataang. irisoku. 'maang, mani[1] batafa iue. abu amiroroi' dreua. iboi. ilale irigagana fanua talaiva. irisarekui. 'fina iue? fina papala[2] igagana?'

[C] iriua ga fanua. ''nai' iriua ga talaiva. ala irigagana ga fanua. 'tararoro' reua. batafa eo sana. tiana itui. iritano sape. irisumei.

irifasoku famataang. lau irikoputu moi. irifali felia. nife iposali feli.[1] isafilima tiga batafa kauna. ' tararoro ' reua ga fanua ' nife.' ' oge, eang ilapu ga batafa ' reua. iua. isoma.

Somanana.

By Blanketi of Gaumai; who had it from his father and mother; his father was a Fauru man (see genealog.). A Fauru tale. Retold by Bitiai.

39 Galogalo Fafana

[**A**] ' 'nto.[1] fanaasu ' iing ga apana. iluting. ' aisa, fafineng lau enateleola '[2] iing. ibaini ga fafinena. iluting. tauii itai. ' Koe, iafaua ga asu anlutinafaata ? ' iua ga tauii. imekotai.[3] imalava. isuele sapea. irigaganama ga nitu. irigalo. irimera. gaganana[4] saria. irifasoku abaang. imamata. iroroi ga aba.

[**B**] ' Koe, mafa nitu irimeraiafa ' iua. ianee tiga sape diripuaang au[1] leana diripua. ianee. isigeti ga diripua ulilina. isiai male.[2] isoku loganaang au.

' Kunukunung.[3] lale. lale ' iua ga tauii. ' a——, ati onaenaaua. " Kunukunum boi boi " onaua ' iua ga nitu. Oaua saria.[4] ilale. ifulau ga nitu.[5] ilolofo kufia. tauii iilofo. ' maito nitu sang numa eang.

[**C**] faidoroiota.[1] fanua ga fanamerarima. lauma[2] amalapuang ' iua ga tauii. igagana famataang. imerarima ga fanua. irigagana. irisoku kufia. iribubutuiri. iri'nkoti fama ga elea. ' a—— feropeu ga ena. peu gai '[3] iindi. irilapu ga feropeu. murimuri ala iri'nkotimaleama.[4] ala irilapu. iua. isoma.

Somanana.

By Kanki of Gaumai, who had it from his father. It is a Mono, Old Alu, and Fauru tale. Retold by Bitiai.

40 Tiong Bataha

[**A**] tiong kanegana soma manuale[1] imalau. iua ' maha batafa. emiaevaiaha ' iua. lalaafa Kevori ievai ga bataha[2] tiong[2] utinaua. abu ibatafa.[3] manuale[4] biluau batafa ipara. talaiva saria tataru[5] itano. Kevori imate. elea tiong ievai imale.[6] mamagota[7] saria tataru (this last clause has no true connection; it is a repetition apparently of an earlier one).

[**B**] darami kokong toitoi loe[1] enaaiaita.[2] loena aiaita[3] numaang enasoku. lamaina[4] enaseloselo. enatele ga tiong darami. enaaang. tiong Kieta ioaua.[5] tiong batafa biluau[6] ipara. manuale imalau. iua ' maha batafa. maha bau[7] enainglapuafa[8] enfi potulu ena iliu ena tomehoka '[9] iua. ifulau fanlapu.[10] ' bau hanamate. maha.

[C] bataha' iua ga. ibatafa. 'maha ausagu[1] tiong. maha batafa biluau hanapara. talaiva saria tataru hanatano' iua ga tiong. imalau sana ga.[2] biluau talaiva saria tataru itano. isoma sana.

Somanana.

By Binigi of Faleta. It is not a *lagalagala*, but '*peu alauuta*' ('belongs to the present time'). It is told as true. Segimeti knew of it too.

Binigi's father and mother saw this man-wife, at a place called Korumira in Kieta. Those who married him knew he was a man.

41 Komalala Komakiki

[A] Komalala sana tala elua latu.[1] Komakiki sana tala[2] elua latu. 'aria, taratiretire'[3] iriua laalaafa.[4] irigagana. lau irialasa[5] au. regagana. lau reroroi ga elea au. 'ea ga taraolomi' reua. resau.[6] resau. refakaulalang.[7] 'aisa, mama Komalala sana tala' iua

[B] Komakiki. iriolomo. olomo saria.[1] olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. irigafulu[2] Komalalaan[3] tala. iriolomo hama. irimama. irigafulu. 'aisa Komakiki sana tala' iua Komalala. iua. iriolomo. iriolomo. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria.

[C] olomo saria. olomo saria. olomo saria. olomo saria. irigafulu. irigafulu. 'somanana. amisomaata' iriua. iriua ga fanua tapoina. 'aisa aria maita' iriua ga laalaafa Komalala Komakiki. iritatagu.[1] lau irisaolomo.[2] irisooti. iriovali. 'aria' reua. regagana. regagana. gagana saria. gagana saria. gagana saria. gagana saria. gagana saria.

[D] lau reroroi ele[1] au (= elea au). reroroi. 'eang ga taraolomo' reua. resaung. resaung. refakauolalang. 'aisa. olomo. Komalala sana tala' iua Komakiki. reolomo Komalalaang tala. iriolomo. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. irigafulu ga elua latu. irigafuluuta Komakikiang * tala. 'emiaolomo balu[2] Komakikian tala'

[E] iua ga Komalala. deolomo. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. regafulu. regafulu Komakikiaan tala. gafulu.[1] 'somanana. amigafuluuta' iriua. 'Maang laalaafa olomo' reua. retatagu. retatagu. lau iriolomo. irisaolomo. irisooti ga au. itaovala.[2] itaovala. iriruau.[3]

[F] 'aria' reua. regagana. gagana saria. gagana saria. lau iriroroi ga au. 'elai[1] ga au taraolomo' reua. 'olomi' reua. resaung. defakauolalang. 'aisa, Komalala sana tala mama emiaolomo'

* This clearly should be *Komalalaang*.

iindi Komakiki. iriolomo. olomo saria. iriolomo saria. olomo saria. olomo saria. olomo saria. igafulu Komalalaan tala. ' aisa, Komakikian tala ' iua Komalala. iolomo.[2] olomo saria.

[G] olomo saria. olomo saria. olomo saria. olomo saria. irigafulu. ' Aisa, maang laalaafa olomo ' reua. iritatagu. lau irisaolomo. irisosooti [1] ga au. itaovala. reruau. reruau. ' aria ' reua. regagana. gagana saria. gagana saria. lau rerororoi. ' au eang.[2] paging [3] saung.' [4] resaung. refakaolalang.* iriovali. iriruau. irigagana. gagana saria.

[H] gagana saria. gagana saria. lau iriroroi ga au. ' eang ga au ga taraolomi ' reua. resaung. refaka(u)olalang. ' aisa, Komalala sana tala olomo ' iua Komakiki. iolomo Komalala sana tala. iriolomo.[1] olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. irigafulu elua latu. ' aisa, mani amigafuluuta. olomo balu Komakikiang

[K] tala ' iua Komalala. iriolomo. iriolomo. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. irigafulu. ' aisa, amigafuluuta. maang laalaafa olomo ' reua. iritatagu laalaafa. lau irisaolomo. irisosooti. iriovali ga au. iriruau. ' aria ' iriua. irigagana. gagana saria. gagana saria. gagana saria. gagana saria gagana saria.

[L] gagana saria. gagana saria. lau iriroroi ga pausai. rerororoi. ' eang pausai taraolomi. saung ' reua. resau (*or*, resaung). resau. refaka(u)ololang. ' aisa, Komalala sana tala olomo ' iua Komakiki. iolomo. iriolomo. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. olomo saria. irigafulu elua latu. ' aisa, Komakikian tala olomo ' iua Komalala. iriolomo. olomo saria. olomo saria.

[M] olomo saria. olomo saria. olomo saria. olomo saria. regafulu. regafulu. ' somanana. amigafuluuta. aisa, maang laalaafa olomo ' reua fanua tapoina. iritatagu. iritatagu. lau resaolomo. resosooti. rerokati. reruau. ' aria ' reua. regagana. gagana saria. gagana saria. gagana saria. gagana saria. ' -mmm (a low hum) ' iua

[N] Mágunu. ' mmm ' iua. ' Ue, laiti ' reua. ' enasoboaumaata [1] taraahauaata ? [2] enalapuitaata [3] soboau ' iriua ga laalaafa. ' Hinaata taralolofo ? kufi fina ? ' iriua. ' Oe, egutaimia, kufi maha roroia sagu ' [4] iua tauii keoĭ.[5] ' aisa, aria tooi. taralolofo ' iriua. irigagana. ' -mmm ' ua sana Magunu. irigagana. lau ' kufi eang. lauma. taralolofo ' iua keoi. irilolofo. irilolofo. ' aisa, lolofo hama Komalala

[O] sana tala ' iua Komakiki. irilololofo Komalalaan tala. lololofo saria. lololofo saria. lololofo saria. lololofo saria. lololofo saria. lololofo saria. irigafulu elua latu. ' lolofo. aisa, Komakikian tala. lolofo ' iua Komalala. irilolofo. irilolofo. lololofo saria. lololofo saria. lololofo saria. lololofo saria. lololofo saria. lololofo saria. irigafulu.

[P] irigafulu. ' aheau ' [1] iua ga Komalala. ' amilolofofaota ' [2] iriua fanua tapoina. ' aisa, amalolofo au ' [3] iua Komalala. ilolofo.[4] ilolofo.

* Here Baoi got information from women.

ibai Magunu. kufi ga ibai. reau saria. ' -mmm ' enaua sana.[5] ' aisato,[6] doroi ābu ' eriaua. eriaroroi ' -mmm ' enaua. ' e, laiti tapoina sosoboau sanaata ' enaua.[7] dreaau. au saria. au saria. enaboi.[8] dreasuele. Magunu enagagana [9] sana.

[R] enababakele ena. enasoma ga ' -mmm '. enasoma. enababakele ena. enalafilafima.[1] enasokuma ' -mmm ' enaua. ' Koe, soboau tanolai ' [2] eriaua. eriaau saria. enalale. ' aisa, lakaimang, antatima [3] ela. taelaela ' [3] iriua Komalala Komakiki. iriua. iriela. iriela. inono ga Magunu. ' Ue,[4] nganafantai nganaua. tainganaua.

[S] taikelan tuara soa enasuele ' iua Magunu. ' maha [1] emianganaua [2] fanasuele ' iua ga Magunu. iua. totoriki [3] saria. ilale. ilale. igagane Magunu bakelea.[4] isoma ga ' -mmm.' eaua.[5] isoma. resafili ga fanua. safili. repogama [6] efu. iripogama. irigaloma. lama irisoku. ' efu osi ' reua. iriosi. iriosi. oosi saria. oosi saria. oosi saria.

[T] oosi saria. refagafulu. renoboto [1] tala efati latu. renoboto efu. reua ' maang, ē. enagagana ga " -mmm " enaua. enasokuitama [2] apea ga -mmm.[3] enaau sana " -mmm " apeeta [4] enaua. enagagana ga -mmm'nta [5] sanaata. enasokuma apea. lau maita efu taraifu. lau enasuele. taragagana sara ' [6] iriua. ' aisa, ifu ga efu ' iriua

[V] laalaafa Komalala Komakiki. reifu. ifua saria. ifua saria. ifua saria. ifua saria. ' Ue, lahabiugu, haimakoiangkuta.[1] hakare. ifu kehu.[2] hanasuele ' iua ga Magunu. ifua saria. ifua saria. ifua saria. ifua saria. ifua saria. ifua saria. isuele. suele [3] ifu saria. fu saria. ifu saria. isoma. isuele. isuele. ' aisa, au galoma' reua. irigaloama au elua. irifaufaubo au. isuele

[W] aui.[1] susuele sana. ' fafinemia aitiaiemia.[2] taihasueleita.[3] aria tia ' iriua ga laalaafa Komalala Komakiki. irigagana. sasafili saria. sasafili saria. sasafili saria. sasafili saria. ' hakare ' ua saria laalaafa. fanua ifu sana efu. aabau gagana sana sasafili sana.[4] igafulu. isahilifaota [5] osong efati latu. igafulu.

[X] sahilifaota.[1] gafulu. ' aheau ? [2] amigafuluuta. maang kainua [3] safilima tia ' iriua saria tala. ala irisafili Komalala Komakiki. ala irisafilima ga Komalala Komakiki. ' aria, amisafilimaata ' iriua. iruau ga fanua tapoina. ala irigagana hamataang. ea [4] Magunu susuele sana. fanua irigagana famataang. resafili saria.[5] ea Magunu imamatama tiga sana suele. ' oge, aheai [6] retokoikuta ? [7] ' iua Magunu. i'nkoti sana totogolo.[8] ilauai [9] tatagu. ifapea [10] fanua. ilefema. isoma.

Somanana.

By Baoi of Faleta. It is a Mono and Alu story.

42 PÁURAVISÍA

[A] enatai [1] iana tarona.[2] ' e——, iana opeko [3] ogagana Pauravisia evaio ' [4] enaing 'nkana ga mamaifa. enaboi. dreasuele. enalale. ' aria, sa'gaang ' eriaua ga 'nkana apana. dreagagana. eriaeeva. enalafilafi eriafotuma. enaseloselo ga mamaifa 'nkana. enatai ga natuna. ' 'nka, mafa iana haipeko '.

[B] enaua. 'ogagana[1] Pauravisia eevaio.[1] soa oang[2] iana tapoina. siburi a'nta[3] iina[4] sana fanua tapoina Pauravisia sana sanaka'[5] enaua ga 'nkana. iiasi. igagana. iulo. igagana. gagana sana.[6] isoku elea famataang. 'Ba, mamaifa, finaata[7] gagana sang?' iing.[8] 'soa mafa Pauravisia ga faipekoi. faigaganama. boi tapoina iana fanapeko 'nkagu[9] " soa Pauravisia

[C] angogagagana[1] (? angogagana) eevaio. iana tapoina siburi duau[2] a'nta[3] iina sana[4] soa oang "[5] inafa[6] sana 'nkagu. ga[7] faigaganama' iua. 'Oge, Pauravisia rekona? Pauravisia utina nife' reing. 'haipeko' iua. igagana. gagana sana. isoku Pauravisiaang[8] famata. Pauravisia 'nkana sisisipo sana.[9] 'Ba, mamaifa, egutaieng

[D] oiafauama?' iing. 'soa, mafa natung ga faipekoiama.[1] boi tapoina 'nkagu fanapeko iana " Pauravisia gau otooi[2] eevaio " inafa sana. ga faigaganama' iua. 'Oge, ea paitena ga nife gaimi,[3] egutaieng. ulina ove[4] tiong utina ga nife' iua ga Pauravisia 'nkana. 'somanana. haipekoma'[5] iua ga mamaifa. Pauravisia tiga pepele[6] (? pepepele) ilefema. irinonola[7] siburi druau.

[E] iua ga magota Pauravisia 'nkana. 'egutaieng onaau sapea' iua. isokuma ga utina. ilololofo numaang. ilololofo. ilololofo. ilololofo. ifonu ga numa. ifafonu utina. tiong murimuri isokuma. iroroi ga batafa. ''nka' iua 'ale gaina[1] fairoroiita?' iua ga Pauravisia. 'so, egutaieng, mamaifa ga. ipekoioma.[2] igaganama.

[F] 'nkana boi tapoina iana enapeko " ogagana[1] Pauravisia eevaio.[1] soa ogolu[1] sanaka" ina sana 'nkana. gaigaganama (= ga igaganama)'[2] iua. 'O, somanana' iua ga Pauravisia. iridarami. mamaifa igolu sanaka. iboi. irisuele. Pauravisia ipeko aiti. iaiti. 'olinaang safili. tananaang safili' iua ga utina[3] Pauravisia. batafa imate aiti sana.[4] isoma. batafa isale. ilale.

[G] 'koe, boi[1] faimate' iua ga batafa. Pauravisia ireregа pepelea.[2] igagana batafa. ilafilafi[3] ga fealo. ifatoro pausape[4] maralo.[4] isokuma ga Pauravisia. irule ga maralo. inonola[5] siburi. isokuma ga utina. iali[6] felia. ikoputi.[7] enagaganama[8] enakoputi. enagaganama enakoputi. enagaganama enakoputi. ikoputi. ikoputi. isokuma

[H] ga tiong Pauravisia. 'Oe' iua 'utigu' iua. 'a——, gagana kalola solona[1] onaaitiai[2] enamoamoa' iing. igagana. iaitiai imoamoa. irekoreko. enapeko enaaiti. irekoreko. 'Koe, batafa farekoafaata'[3] iua ga Pauravisia. au eria. elea boi ireregа pepelea. mamaifa iing tetena Pauravisia 'nkana 'egutaieng, aria, taragagana darami taragaloma. soa sanaka enalapuma sang

[K] kanega taraseloselo' iing. regagana. resoku saigaang. regaloma toitoi kokong. refotuma. iritagi ga mea. ifufuti ga puai fitokona.[1] iasu. irisokui[2] ga mea. iisang ga fitoko mea olovanaang.[3] 'Koe. egutaieng, fitoko faifakapaiita meaang' iua. 'oro ga. ilofo onagaloama ga fitoko' iua ga Pauravisia 'nkana.

[L] iilofo ga mamaifa. igaloama ga fitoko. ianeema. 'onamamarala, egutaieng' iing. 'hanamamarala' iua. itaupi ga matana ena[1] puai. ikoso. igagana ga batafa Pauravisia 'nkana. iulo. ifasae[2] gorau. iseloselo. isokuma ga Pauravisia. ''nto[3] egu[4] atele' iua.

itele. ' Un—— (a grunt), maito 'nkagu gau. soa sagu batafa '[5] iua. ' soa ea mafanana[6] sam batafa ' iua. ' koe,

[M] oraiafaata ' iua. iboi. resuele. reieo[1] 'nkanaua.[2] aitia[3] sana ga 'nkana Pauravisia. ilale. laiti ga isua boina. mamaifa imamarala. matana[4] isuai laiti. irekoreko ga puai. ifati. ianee. isafili. iela (sing this passage). ' Pauravisia[5] ngana 'nkanena kukubo aankuta mavai am batava Pauravisia ' iua. inono ga Pauravisia.

[N] ' Koe, afana gai ? '[1] iua. ' e——, maraka gai ' iua ga 'nkana. iela male. (sing as before)

' Pauravisia ngana 'nkanena kukubo aankuta mavai am batava Pauravisia ' iua male. ' Koe, maito mafa[2] oioraiafa. mafa 'nkagu gau ' iua. ' sagu batafa oiferofaioama '[3] iua ga Pauravisia. ilapu ga 'nkana. ifamate. isokuma ga sana batafa. irieva. 'nkana ilapu. imate. isoma. iua. isoma.

Somanana.

By blind Bitiai. An Alu tale. There was also a pidgin-English paraphrase by Mule of it as told by Baoi.

43 Kingkirisu

[A] boi tapoina eriafelafela[1] boo Kingkirisu enaintele[2] boo arona. enaua ga mamaifa[3] ' apa, boo arona ale isoa ? ' enaua. enasaling ga apana ' soa, Kingkirisu isoa. a'nta[4] mamalau sang.[5] enaevai fanano.[6] igalo ga boo ino[7] sagu '. ikafuru. ' aisa, fanagagana. fanadoroi ga tiong Kingkirisu '

[B] iua ga mamaifa. igagana. Kingkirisu 'nkana au sana numaang. isoku ga mamaifa. ' Ba, oiafaua mamaifa ? '[1] iua. ' soa, Kingkirisu enaebaiafa ' iua. ' oge, soa Kingkirisu tiong ?[2] Kingkirisu nife ' iua ga 'nkana Kingkirisu. ' soa, haipeko ' iua ga mamaifa. Kingkirisu ilafilafi.[3] ifotuma. ililofo[4] numaang. ifonu ga numa. ifulau ga mamaifa. ilefe. isoku apanaang famata.[5] ' Koe,[6] apa,

[C] mafa[1] " tiong " ala faiua. boi tapoina emiafelafela boo arona emiatele fanaareai. " boo ale igalo ? " fanaua. " soa, Kingkirisu igalo. a'nta enaevaio fanaino[2] mamalau sang " ua sang. " tiong " ala faiua ga[3] faigagana. nife faifulauma '[4] iua ga mamaifa. ilale. Kingkirisu igaganama. isoku kalofoa. italai ga oko. isafilima ga lalaafa. ' fanaroroi '

[D] iua. nife iiole ' loa, batafa peu ga ena[1] natung ' iua ga Kingkirisu. ' O, peu[2] ga' iua ga lalaafa. ' aisa, famanunu fanagaloma asu '[3] iua ga lalaafa. igagana. igaloama ga pakusi. iiole. ' lauma, loa, taraasu ' iing. iorai. igaganama. ikoputi. ilapu ena[4] pakusi. ikoputi. aabau iiana.[5] aabau itoloo.[5] iua. isoma. Kingkirisu imate. iua. isoma.

Somanana.

Told by blind Bitiai, who heard it at Aku in Buim, where he stayed. It is a Buim *lagalagala*.

44 Kavakavakaviso

[A] irigagana. 'aria, taralapu limau' reua. relapu. defafana. irisooto. iana. irilapu limau. 'aria' iring ga kairia atuaiina. irisaling 'maito onafatoro feli. lau[1] oa tiga kenoa papala[2] enauama[3] ati onapora ga limau' reing. au ena.[4] ifamore ga lakaina saria sali. ipora ga

[B] limau. iafoma ga Kavakavakaviso. igaganama. iroroi porapora sana.[1] igalo ga tauii. ifasoku sana famataang. ifanei[2] sana numaang. 'Kakeapoku kakeapoku singso'[3] iing. ifanei. ifaio. igagana moia.[4] igaloma moi. 'moing[5] ga' iing. ilefe male. igaloma loe. 'loeng[5] ga' iing. ea[6] lakaina delefema. 'tararoro' reua. andefaioiai[7] apeai.

[C] 'Koe, kaira taisaling' reua. 'ifamore ga[1] (*or*, gaimi (?)) sara areai ga kaira. galoota.[2] Kavakavakaviso' reua. 'aria, taratoka kaira' reua. regagana. 'tararoro' reua. kairia numaang au sana. 'Koe, kaimang'[3] reua. 'Kavakavakaviso igagana loea moia' iua. 'afauno sana?'[4] reing. '"fanagolu" inafa'[5] iua. au

[D] sana lakaina drekokope. ilefema. 'ea moing ga. ea loeng ga' ua sana.[1] 'Koe, kaira ivai enagolu' reua. rebubutui. relapu. drelaui[2] ga kairia. 'iafaunoma[3] ane (? anee) ea?' iriua. ifatairi. irifailofi.[4] 'Kakeapuku singso' reing. drefailofi ga kairia. dregagana. dresoku. 'Kavakavakaviso amilapuama'[5] dreua. 'e——, maang aiaiina.[6] afana ga aning?'[7] reua. 'amilapu' reua. dregagana. 'tararoro' reua. imate. 'oge, retoto' dreua. iua. isoma.

Somanana.

By blind Bitiai; who had it when a youth from a Tioai woman. An Alu, Mono, and Fauru story.

45 Ulina Angoosi Sana[1]

[A] eriasae[2] loana natuna. magota enaau sana. enalafilafi enagaloma kore enaosi ga ulina. enaselo korea. 'kokong selo. ulina selo' enaua. enabui[3] asu. enaisang ga apasa.[4] enaamisu. puai enaisang petaang. enahamako. enaoleole. enaboi. dreafotuma ga natuna sana kanegaua.[5] 'Maang egutaimia, boo gaina[6] lamanaimia[7]

[B] andregaloama'[1] enandi.[2] dreapapasu. dreadarami. dreagolu ga ulina magota. enaboi. dreasuele. ilale.[3] dresae natuna loana. deeeva. ea magota ilafilafi igaloama ga kore. iosi ga ulina. iselo. kokong iselo. ifamako. ifakoro kaiaikaang. ioleole. ibui asu. iisang ga apasa. iamisu petaang. ifalulusu puai. ifamanunu.

[C] au sana.[1] irisokuma ga natuna sana kanegaua. iindi 'emiararami ga ena. emia[2] boo' iindi. 'a'nta[3] ingalonama'[4] iindi. iridarami. iboi irisuele. ilale. 'iafaua ga magota?[5] boi tapoina taragaganaata saigaang enaporo ga boo. taraau saraata[6] ape enaporo?' reua. irisae. irilefemalema.[7] reofong. 'tararoro' reua. iosi ga ulina.

[**D**] iselo korea. iselo darami. 'oge——, magota ea maita boi tapoina ulina ga gogolua [1] saraata' reua. 'hamanunu. enaboi tarafotuma tiga saiga lama fanalapu' iua ga natuna. irilefe saigaang. irieeva. ilafilafi. refotu. resoku numaang. 'maang sang kanegaua enaa emia boo' iindi. 'samia tala [2] irigaloama' iindi. 'fealau [3] boo gai? maito fang [4] uling ga ena (*or*, gaina). teteleami sang ga "boo" [5] inami [6] sang' iing. ilapu natuna. imate. iua. isoma.

Somanana.

By blind Bitiai. An Alu, Mono, and Fauru tale.

46 Suma

[**A**] au saria. au saria. au saria. imate ga batafa. irifali. irisauni ga sumana. irifaio maria. iriueue [1] ga fanua. suma irioleng.[2] iripausiri ga batafa natunaua.[3] au eria [4] tivoria [5] ifareairi [6] suma. 'maang natunua [7] sae saigaang. emiagaloemiama [8] darami' iindi. ipoeliri.[9] 'Ke, batafa tiga fina iareai?' iriua. irigagana. 'emiagagana emiatalaiama

[**B**] ga oko [1] poaang soa fananono' iindi. irisae.[2] igagana ga suma. ifafealoi [3] ga ulina. ilafilafi. irifotuma. iritalai ga tuiuma. inono. 'irisokumaata' iua. igagana. itafuane [4] maria. iausae.[5] irisokuma. 'batafa natunua seloselo' iindi. poele areai [6] iindi. 'Koe, egutaieng, aleeta iinta [7] ga?' reua. reseloselo, refamako. 'anau' [8] reing.

[**C**] 'um——, mafa fanafaiing?' [1] iindi. ipoeliri (ipoiliri). irisuele. ilale. 'maito batafa natunaa gagana saigaang' iindi. 'emiagaloemiama darami' iindi. iriderega. '"tarafotu" emiaua emiatalaiama ga tuiuma' iindi. irigagana. 'areai,[2] egutaieng. tararoroi ga beampeu anta [3] (a'nta) areai sana' iriua.

[**D**] irikokope. 'tararoro' iriua. suma. 'oge, egutaieng, ea suma gaemi [1] (? gaimi)' iriua. 'Koe' reua. relefe. lau irisoku saigaang ikafurundi. iritatagu famataang. irisoku. iboi. irisuele. irigaloama ga atele. irikalatoama. iripoati ga aiina.[2] pipitoko sana. isuele ga suma. iriderega. iriue. iritatagu. gagana saria lauri [3] (? lau) irifaukai ga kopi. 'Ba [4] fina gang?' [5] iindi.

[**E**] 'Ke, mani suma igasuamima' [1] reing. 'Bilu' iindi. 'aisa, poa onafataiami' reing. 'poa eang' iindi. devilu. Manuka Banggara [2] 'nkana poapoau. ifaukairi Manuka Banggara. ea suma imamata. ilale. 'batafa finata (finaata) anua? [3] laleeta abuta (abuuta) angareareai' [4] iua.

[**F**] ifaapeari.[1] 'fina emiaua [2] (*or*, finaimiaaua) ? ibala [3] fanadoroiang fanalapuang' iindi. itokari. imurimuri. ea kopi au ena [4] atelea.[5] itatagu ga suma. popoele sana. isokui ga kopi.[6] 'fanafareai' iua. teketekea gagana sana ga suma. 'ā (guttural)' iing ga kopi. suma itaupo atelea. iue. imate. eam batafa natunaua isauniri [7] Manuka Banggara.

[G ifuniri. ' bau [1] 'nkagu enalapuri ' iua. iboi. irisuele. iafori 'nkana Manuka Banggara. ianee.[2] iroroiama natuna Manuka Banggara. ' afana onaua ? ' [3] iing. ' feli, egutaieng ' iua. itele. ilofoma. ifaaputi.[4] ilefe male.[5] ' feli ' iua male. itele. ifaaputi. oaua sana.[6] ilale. ' maang natunua

[H] emiamamatana. mafa fanabakeleeta ' iindi. igagana Manuka Banggara 'nkana. ianeiri.[1] ilapuri. igoluri. Manuka Banggara isokuma. ifaapeari. ikafuru. ilaui [1] ga 'nkana. ilapu. ifamate.[2] ' iafaua ga batafa angfaisauni [3] oilapu ? ' iing. ilapu. imate ga 'nkana. iua. isoma.

Somanana.

By blind Bitiai. An Alu story.

47 Drimoai

[A] au sana au sana au sana irerega saigaang. ' aria, taraeevama ' [1] iua. irigagana. lau iriena [2] (lauri ena) ga fakasi.[3] irifose. irisoku saigaang. irieeva. ilafilafi. ' aria, tarafotu famataang ' reua. defotuma. lama reena ga fakasi. refose. fofose saria.[4] ikapa ga pakusi.

[B] iutupu kenoa. iroroi. ' Koe, sagu pakusi utupuuta ' [1] iua. ' onaau sang fanalufui ' iing ga sana batafa. ilufu ga Drimoai. kenoa ilufu. lau i'nkoti ga pakusi. i'nkoti. 'nai [2] ape imatatema. 'nau [2] ipoata [3] nituaang [4] famata. isafili.[5] sana batafa Drimoai imekasofa.[6] itaofo. roro sana. roro sana iboi. ' Ke, sagu kanega mateeta ' iua. tatai sana sana kanega tarona. elua boi ga

[C] iaui [1] nituaang famata. iua ga nitu angimera Drimoai ' somanana. ape onaroro nitu tapoina.[2] bau onamate ' iing. irilefema. ' sang famataang taralefe ' iing. igaloama ga toitoi. lamai [3] (= lama) isafili sana famataang. deroroi. ' Dimoai sokuuta. " imate " taiua. taiora. Drimoai igagana nituaang famata. salena ' reua. iua ga Dimoai ' ape haimate. mafa [4] mona [5] nitu " aria " inafa. ga amigagana. ga alaata failefema ' iua. isoma. ileva ga toitoi. ' somanana. egu niunu olatu ' [6] angiing.[7] Dimoai ena niunu. ipaepae.[8]

Somanana.

By Baoi ; retold during the telling (probably by Bitiai). It is a Buim story.

48 Atibea (*or* Ativea)

[A] au saria. engagana saigaang. enapulapulama.[1] enamemeasisile [2] sana ga talaiva aabaisa. enatooiri. enaiairi. enaiing [3] ' e—— taienaaua [4] ga Ativea antaidoroi ga (*or*, antaidoroira) ' iring. iiasi. iderega. ' 'nka, egu kokong onagagana onagaloama. onapisu. egu tamari ' [5] iua. igagana ga 'nkana.

[B] ilati ga ena kokong. ifotuma. ipisu. ifamako. iaang. igagana. isoku elea famataang. ' Ba. finaata gagana sang ? ' iing [1] (? iring). ' mafa boi tapoina fanatooiri ga aabaisa " i——, taienaaua [2] ga Ativea antaievaira " inafa saria. ga faigaganamaata ' iua. ' Oge, Ativea 'nkana abu rekona. 'nkana paitena. poapoau. maito enaroroio enalapu ' reing. ' enahagau.[3] faipekoi ga faigaganama ' iua.

[C] igagana male. isoku elea famataang. ' ba, finaata gagana sang ? ' iing.[1] ' soa mafa Ativea ga faitooiama ' iua. ' Oge, doroiami lualua [2] solo. Ativea 'nkana ifagafuliami. lalapuami sana ' dreing. ' enahagau. faipekoi ' iua. ' aisa, somanana. onagagana sang onaroroi ga atele. enamasimasini " Ativea 'nkana sana sansasauang.[3]

[D] enalapuma fanua " onaua. onabilu. onaroroi rekona peu [1] sipo " Ativea enatele [2] (= ena atele) ena sinsisileang " [3] onaua ' reing. ivilu. iroroi ga atele masimasini. ' 'nkana sana ga ' iua. ivilu. iroroi ga peu sipo. ' ea ga Ativea ena atele ' iua. ianee. ikokope. Ativea ipekoma [4] sisile. ' aria, tarasisilema ' iindi ga sana totoniga. refotuma. resisile. iroroi. ' oge, eang abu [5]

[E] batafa rekona ' iua. iasu. iamisu. ' Koge, kopi, oifaua oipealaata ? 'nkagu atiati ' iua. iamisu male. ' Koge, angafauaata ga maraka ? 'nkagu atiati. abu nonono samia ? ' iua. i'nkoti ga niga. iisang atelea. isooto taginainaang [1] mamaifa. ' fanaroro la ' [2] iua. iroroi ga tiong. ' maang lefe. maha tivogu fanasisile ' iindi

[F] ga sana totoniga. ' Koge, mani 'nkang bau enalapuami ' reua. ' ā——, gagana ' iindi. igasuri. regagana ga sana totoniga. ' ilofoma ' iing. iilofo. ' aria, ivai enasokuma ga 'nkagu ' iing. iritatagu. irisoku. ifuni. isokuma ga 'nkana Ativea 'nkana. ' Ativea ' iua. boo fanua igaloma. iiole ga natuna. ' lauma, onasegulu au [1] (onaseguluauu) ala fanafelafela ' iua.

[G] ' ĕ——, mafa ausagu. faiaofoota ' iua ga Ativea. ifelafela ga 'nkana. Ativea inagati ga tiong ' maito afana gogolu sang ? ' iua. ' mafa boo gogolu sagu. enaam peu [1] pipilua [2] paitena ' iua. ' O ' iua. ' 'nka, boo onaferoselo.[3] pipilua onaferoselo ' iua. iferoselo boo. iferoselo. ' O, egutaieng ' iua ga magota. iselo. imako. ' Ativea, lauma.

[H] onararami ' iua ga 'nkana. ' e, 'nto 'nai ' iua. ' fanaanee [1] numaang ' iua ga 'nkana. isafilima ga Ativea. igaloiai. ' bau enaroroi ga sagu kanega ' iua. iridarami. Ativea igolu pipilua. tiong igolu boo. ' Ativea, aleuaata [2] areai sang ? ' iua ga 'nkana. ' e——, mona.[3] imaulaiafa laigu ' iua. iboi. irisuele. ilale. irerega ga 'nkana. kabakabakaviso irerega. ' 'nka, dreapanaang

[K] onagagana. fanua rekona boo rekona sonalapuma (= soa onalapuma) ' iing. igagana. ' Aria, taragagana. bau enalapuo 'nkagu ' iua. irigagana. iritatagu. irisoku famataang. ' oge, Ativea meraiamaata tiong ' iriua. ' Um——, famanunu. mea ga eli ' reua. ingeli [1] ga mea. ingeli. impoloi.[2] eam kavakavakaviso isoku.

[**L**] ' boo galo.[1] pipilua galo ' iua. ifaio. ' Ativea, lauma onasegulu au. ala fanafelafela ' iua. ala tave[2] aia. iiole male. ala abu imunamuna.[3] ' oe, natugu finaata ? ' iua. iua. isareku. itatagu. (sing the following quoted words) ' Ativea ensuru[4] boko. ensuru isiabo. kavakavakaviso. Ativea ' iua. itatagu. iua male (sing as before) ' Ativea. ensuru boko. ensuru

[**M**] isiavo. kavakavakaviso. Ativea ' iua. itagi la famataang. fanua irifulau. natuna tivona au sana. isoku la. ' oe, maang natugu iafaua ga ammeraiama ? 'nai isoku ' iua. iroroi ga natuna. ' oe, 'nka, mafa ga. lauma ' iua ga natuna. igagana. ' 'nai lauma 'nai. ate ferogagana '[1] iing. ' fana'nkoti ' iing ga natuna. iseguli ga mea. isovele. ' 'nka, maralama ' iing. imarala. itaupi puai natuna. ilapu. ieva ga natuna. iua. isoma. ilapu ga 'nkana. iua. isoma.

Somanana.

By blind Bitiai. An Alu story.

49 FÁSORI

[**A**] Fasori[1] au saria au saria enaboi enalale eriaderega[1] 'nkana apana saigaang. ' aria taragagana ' deaing. ' maha ausagu. mani koloakaang[2] amagagana sagu aananaua '[3] enaua. enamalau. eriagagana ga 'nkana apana Fasori (? eriafasori).[4] eriafotu[5] mesolaang. deasaunu koloaka. realefe.

[**B**] reaseloselo. reaam. enaboi deafotuma ga 'nkana apana. reasuele. enalale male deaderega. ' aria, Fasori ' reaing. enamalau. ' mani sagu aananaua amagagana koloakaang ' enaua. reasae ga 'nkana apana. reasausau ga aanana. enaioleri. ' aria, koloakaang taragagana ' enaindi. reagagana. reasaunu koloaka. reagaloma. reaseloselo. reaam. oaua saria.[1] ipolee ga nitu. ipolee. ifaporo kufia. iapea[2]

[**C**] ga amamatana[1] naturia. ' ke, mamaifa Fasori a'nta[2] ataina sara ga leana taafaunama basi ? tameraiama soa lama esoai[3] ga natura ' iua. iboi. isuele. ilale. iriderega. ' Fasori, aria saigaang ' iring. imalau. irisae ga 'nkana apana. lau titiale saria. ilauirima[4] nitu. ibubutuiri. igalo ga mamaifa.

[**D**] ifasoku kufia. irifaroroiai[1] ga naturia. ' eang ga soa onasoai gau ' reua. ' soa onasosoaia[2] sang ' reing. iboi. resuele. ilale. ' Fasori soai ga kaiing ' reing. isoai. irigagana ga nitu sana magotaua. irilapuma malei. irilapuma nife. irigaloma. irifasoku. ' Fasori, 'na en nife ' reing. ifulau. ' mafa[3] nife paitena abu gogolu sagu ' iua. iritele malei. ' golu ' reing.

[**E**] i'nkoti. ipota. nitu sana batafaua irigolu eetana. Fasori ifamako. igolu. irisuele. ilale. Fasori ' onasoai ga kaiing ' reing. ' o. reapanaang emiagagana emialapuma malei rekona ea apeeta[1] tatai sana ' iindi. irigagana. irifareapana.[2] Fasori irerega. itatagu. iue. isoku famataang. 'nkanaang apanaang

[F] isoku. eang naturia nitu tiga suele imamata. itai. masiang [1] tai. imate. irisokuma. malei nife irilapuma. 'Fasori kainua [2] ansuele? malei amilapuma' iriua. abu iareai. 'tararoroi' reua. imate ga naturia. 'koe' iriua 'eang mamaifa isokuma (*or*, isokula) ga Fasori.' 'fakare au ga mea' iindi. irieli. eang 'koe, fina onaua? [3] iva la [4] fanalapuo' iua ga nitu.

[G] itatagu. Fasori iulo. tetegese sana matanaang.[1] eang fofoku sana. itatagu. isoku la. 'koe, Fasori, abu bebelu [2] sang. iafaua [3] ga natugu oipausiama? iva la [4] fanalapuo' iua. 'fana'nkoti' iua. isovele meaang. iriagaiama.[5] irilapu.[6] irilapu. imate. iua. isoma.

Somanana.

By blind Bitiai. Heard first by him at Aku in Buim. A Buim tale.

50 Matairua

[A] bataha au saria [1] ipolee. nanatuna [2] elua peu [3] talu iriporo hama. ipolee. au saria italu. italu. au saria iaputu feli. 'gagana emiagaloma feli' iindri ga nanatuna elua. 'emiagagana poaang. elea poa Matairua sana poa. ape emiatoka. maita sara poa emiatoka. emiagaloma feli. emialehema' iua. irigagana. irisoku

[B] poa paenaang. iua ga hama 'eang taratoka' iua fama. 'ē——, eang ga taratoka. eang Matairua sana poa' iua ga famuri. 'ē—— ora. eang ga sara poa. eang Matairua sana poa ga' [1] iua ga fama. iora. iritoka ga Matairua sana poa. iritoka. gagana saria.[2] Matairua au sana sana numaang. deroroi. 'Matairua gai' [3] reua.

[C] 'aria, taralefe' reua. Matairua iferotatalai.[1] iroroirima esunaang.[2] 'Oe, egutaimia,[3] lauma. maha tetemia [4] gafa' [5] iua. irigagana aanana Matairua sana numaang. 'angafauama?' [6] iindi. iua Matairua. 'feli iaputu. amigaganama' reua. 'afana emiapora?' iua. 'malei amapora' reua aanana. 'ē——, malei

[D] egu ea sakopoa.' [1] 'gurikai amapora' iriua. 'ē—— gurikai egu ea sakopoa' [2] iua. ipaiteri aanana. ''nkamang italu iaputu feli' iriua. 'Oē——, enaafang [3] egutaimia. maha tetemia soma.[4] iafaua [5] angfuni?' iua Matairua. 'aria, taragagana. soa maha fero magota? [6] maha tetemia soma' iua Matairua. lau i'nkoti sirami. ivasang.[7] irigagana aanana Matairua.

[E] irigagana. irigagana hamataang. lau irisoku. iroro 'nkaria Matairua. 'Oe, aiaitiai emia.[1] iafaua [2] Matairua igaganama? koe' iua 'haipaiteiang Matairua ammeraiama [3] Matairua.' 'galoama habiugu hanaasai' [4] iua Matairua. iua. igalo. iasai.[4] ''nto, onaseloselo [5] darami' iua Matairua. i'nkoti Matairua ga tauii. i'nkoti. iseloselo

[F] darami. iovali ga imena. itai ga tauii. 'Oe——, natugu ahauna sang?' [1] iua ga 'nkana tauii. 'Angahauuta [1] ga natugu?' iua ga 'nkana. ''nai sirami. ipau' [2] iua Matairua. iua. iovali totona

tauii. iovali Matairua. ' Ngeng. ngē ' [3] itai. ' natugu oiahauuta ? [4] natugu 'nto ' iua. ifuane maria.[5] iagama. irihanglosa.[6] enaio fotu [7] ga Matairua.

[G] ' 'nkara karekareeta ' [1] reaua aanana. enaio hotu 'nkaria ' tetera karekareekota ' [2] reaua. imate ga 'nkaria. Matairua ilapu. igalogalo.[3] igagana. ihasokuri [4] sana numaang. iugafiri [5] natunaua.[6] isoma. fanua iatai.[7] ' bataha italutalu.[8] ilapuri Matairua ' iriua ga fanua tapoina. ' aisa, eli mea ' iriua. irieli mea.

[H] irieli. irifagafuli.[1] irisamate. ' somanana. gagana tia [2] aanana. emiaelang [3] Matairua ' iriua ga fanua. irigagana. (sing this quotation) ' Matairua matang [4] elua (*or*, erua). matang episa Matai erua ' reua aanana. inonoma [5] ga Matairua. (sing as before) ' Matairua matang elua (*or*, erua). matang episa. Matai erua ' iriua ga aanana. inonoma Mataierua. ' Oé, ivai emiakimata ' iua Mataierua.

[K] iua. itataguma Matairua. aanana iritatagu. irisoku meaang. iritatalai [1] ga mea. (sing the following, as before) ' Matairua matang elua (*or*, erua). matang episa Matai erua ' iriua. itataguma. ' fana-'nkotiri ' iua. iaga meaang. inlipoiama fanua. lama relapu. iua. isoma. ' kokoragu.[2] kokoragu. kokoragu ' iua. ilapu.[3] isoma.

Somanana.

By Baoi of Faleta (retold by Bitiai ?). An Alu story.

51 Kikoau

[A] irigatugatu. iriefu. irigatugatu. iritano lauku.[1] iritano darami. iriilapa boo. irigalo salena aabau. ' makona ' reua. ' mamaiha ga soainaulo [2] (= soa enaulo) ga Kikoau. enaanee laukua ' iriua. eang Kikoau isafulu ga sana fatei.[3] igafulu. ielo. aitia [4] (?) aiti ena. irimekasofa.[5] iriulo

[B] ga famuri. ' ea [1] ga kaina gaimi elea [2] mamaiha. ea ga taraulo ' reua. iriulo. eaang Kikoau iue. ' somai gai ' [3] reua. ' eang ga enaanee ' reua. igagana. ianee. (itetele teketekea.) [4] irifaio ga boo tete paunaang. irifaio boo salena. iseguli.[5] ianee laukua. ianee. iilofo. isokuma ga Kikoau. ' amimekasofano. ianee ga famuri. iulo ' iring. ikafuru.

[C] itiapaite.[1] ' Koge, mafa ga mamaifa [kanegana. enaang kairikina gai ena ' [2] iua. ikafuru. itiapaite. itai. ' aisa, mafa fanafata. soa ga enaang emiauuloa [3] samia ' iua. iue. ' poreenta [4] pautu (? pantu) ' iua. ' kurarunoa [4] ngungumem ' iua. iue. initu. iolatu.[5] fanua sal na rearoroi reaaiti reamate. iua. isoma.

Somanana.

By blind Bitiai. A Bougainville story : most probably from Aku, in the Telei-speaking area, where Bitiai had stayed.

52 Tio Manube

[A] aanana elua kainaua[1] iriokoto boala. irigagana fafanaang.[2] irigagana. irisoku kenoa. irifafana. irisooti ga iana elea. ' Oge, kai, era (erai)[3] iana 'nkoti. onatulali ' iriua. irigagana male. irisooti male ga iana elea. ' oge, kai, 'nkoti ' iua. iri'nkoti. iritulali male. irigagana.

[B] iriroroi male ga elea. irisooti male. iritulali male. irigagana male. irisooti ga tio manube. ' Kī— (long-drawn) ' iua. itai.[1] ' oge, kai, isang gaina iana osompeuna. ea ga ona'nkoti tio manube ona'nkoti ' reua. re'nkoti. regalo. refasoku atelea.[2] refaio. resae hamataang. iboi resuele. ilale resaling ga 'nkaria ' 'nkamang, darami onafamako pisu ' reing. ifamako. imako ga pisu.

[C] ' maang makoota ga pisu ' iindri ga nanatuna. iindri. irigalo. irisoku atelea. iriiole. (sing the following quotation in a long drawl) ' Tio[1] tio tio manube manuube taiem pisu taiem boko tio tio ' iring. isafilima. iritupa. iang. irilefe. iboi irisuele. ilale irisalimaleng[2] ga 'nkaria. ' 'nkamang darami onafamako. onapisu '

[D] iring. ifamako. ipisu. imako ga pisu. irigalo. irigagana atelea. irisoku. iriela male. (sing as before) ' tio tio tio manuube taiem pisu. taiem boko tio tio ' iriua. isafilima. iritele. iritupa. iang. irilefe. iiolo. ikanegana. irilefe. irisoku famataang. irisaling ga 'nkaria ' 'nkamang, sama beampeu ioloota ' reing. iboi resuele. ilale

[E] ' 'nkamang ' reua ' darami onafamako. boo onailapi onafela reing. ifela ga boo. imako ga pisu. imako ga boo. irigalogalo. irigagana atelea. iritooi ga iana. irisokui. (sing as before)
' tio tio tio manuube taiem pisu taiem boko tio tio ' reing. imatatema. iritupa. inono ga nitu. reneneo

[F] ga saria beampeu saria iana. ' Maito, ate onanono fanua reaioleo reahamamaa.[1] " heropeu[2] ga " onaua ' iring. resae. igaganama ga nitu. iiole.
' tio tio tio manuube taiem pisu taiem boko tio tio '
(to be sung in a very deep voice) iua.
abu isafilima. imalau. ifailua.[3]
' tio tio tio manuube taiem pisu taiem boko tio tio '
(sung in the same very deep voice as before)
iua male.

[G] abu imatate. ' Koge, mafa faifamamaa ga[1] ape imatate ' iua. ifakairikina.[2]
' tio tio tio manuube taiem pisu taiem boko tio tio '
(sung in a high-pitched voice) iua.
isafilima. ilapu. ipau ena potulu. igaloama ga ue.[3] itulali. igalo sana kufia. ifelafela. iugafi tabalia. eang aanana ansaria[4] iana

[H] irigaloama darami. irisoku atelea. iriiole.
' tio tio tio manube manuube taiem pisu taiem boko tio tio '
(sung as first sung by the boys)
iriua. abu imatatema. irifailua.

' tio tio tio manube manuube taiem pisu taiem boko tio tio ' (sung as last time by the boys) reua male. abu imatatema. ' Koge, kai ' reua ' sara beampeu

[**K**] iafaua [1] ga ? abu isafilima ' reua. desalaka. iriroroi ga masinina. ' ogé, sara beampeu tiong ilapu ' reua. retau ga pinaina. iridoroi. oolana ga deafo. ' Koge, sara iana 'naiita.[2] isindrofo ' reua. regagana. lau reroroi tiga naika. ' aria, kai, taralefe taratano potulu ' reua. relefe saria famataang.

[**L**] retano potulu. iritano mua. irifagafulu.[1] irisule[2] potulu. ' aria ' reua ' tarafakimati ga sara iana angilapu[3] (*or*, ailapu). sara iana ' reua. relaui. regagana. irisokui. iribubutui. irisosooti.[4] ililofo kufia. iritoka ga tiong. irinasiama ga feropeu. relapu. irinasimaleama ga elea, feropeu elea. irilapu male. irinasi male ga elea feropeu. irilapu.

[**M**] ala irinasiama ga angilapu iana. irilapu. ' kokoragu[1] kokoragu kokoragu ' iua. irilafai ena mua. iua. isoma. irigaloama ga eria iana. irigolu. iua. isoma.

Somanana.

By blind Bitiai. An Alu, Mono, and Fauru tale. Bitiai heard it in Alu as a child.

53 Efu

[**A**] boitalu fanua saria ela[1] makomako. ela[1] efu talaiva saria.[2] enaifuifu[3] ena boi tapoina. elea boi igagana logaang.[4] enaloga. enaifuifu.[5] enaloga enaifuifu. inoni tiong. poa reapa.[6] ala sana ifuifu[7] au inoni tiong. ' afana gai ?[1] ' iua. ifaio tumulua. isio tiong. isio. igagana sana. isio ga efu. eang batafa

[**B**] isareku. ifuifu[1] ga tiong. inoni ala ' koge, sagu beampeu ga popoamaata.[2] aleeta igalo ? igaloiafai ? '[3] iing. igagana ga tiong. ea makomako i'nkoti. ifaio tumulua. batafa iroroi ga makomako. isoa valu.[4] ' koge, sagu efu igalo. iafaua ga galoota ? aisa somanana. mafa ea ga fanasoa ' iua. isoa. fanua resoa ga efu. talaiva resoa ga makomako. iua. isoma.

Somanana.

By blind Bitiai, who had it from ' Big ' Gorai, his father. It is an Alu, Mono, and Fauru tale.

54 Tunupa

[**A**] au sana. au sana imate ga Bararoai. ' koe, ifagu[1] mateeta '[2] iua ga Tunupa. igagana. isoku. itaofo. isalindi ga fanua ' moi emiakoputu ' iindri. irikoputu. irifali[3] felia. itaofo ga Tunupa. ' koe, ifa, oimateeta. alaunanononafa[4] (= ala onanononafa). nituna[5] latu rofo[6]

[B] fanalapuno fanua. a'nta [1] irifamateo. ala fanalapuri fanafagafuliri' iua ga Tunupa. ifana ialifaota.[2] 'fanua emiaueue.[3] mafa tivogu fanaau egu.[4] ifagu momena [5] fanasoai' iinri. irigagana ga fanua. itivona.[6] 'koge, maang' iriua 'enaa Tunupa mateeta ga ifana tivonaata.[6] taralapu. enatoka ga ifana' iriua. iriamoti. Tunupa igagana. urириri [7] igaloma. ilagasa.[8]

[C] igalori. ifaiori kalofoa salena. fanua iriamotoma. 'tivona gai. emiaaria. taralapuama' iriua. irilaui. Tunupa isavulu. urириri iritapue (iritabue?). fanua irifulau. irifulau. iritapoisi. itokari. ilapuri lafulu ga. lafulu ga ilapuri. iboi. isuele. ilale. 'maang' iriua ga fanua 'eaang Tunupa tivona gai. taralaui. talapuama [1]

[D] (? taralapuama)' iriua. irilaui male. irisoku (irisokui male). Tunupa kalofoa tivona ausana. iribubutui. isavulu. urириri iritapue. fanua iritapoisi male. itokari. ilapulapuri.[1] tanauge ga fanua ilapumaleri.[2] 'maang, maita tiong tivona enafagafuliitaata'[3] iriua. iboi. irisuele. ilale. irilaui male. irisokui. iribubutui.

[E] isavulu. iritapoisi. fanua ea latu ilapuri. 'koe' iriua 'fagafuliitaata. boiua emiaaria. eaang Tunupa tivona gai. oang maraka gai. eriaruauuta fufulau sara kokorino sara.'[1] irilaui. iribubutui. itatagu. ianee.[2] maraka irifatalingdi.[3] 'oge, "fanua" ua sara. peu maraka' iriua. Tunupa ianee. ieaua.[4] isoku. ifasirou.[5]

[F] 'oge, maang fili [1] emiagaloama. faloloi.[2] taraanee.' irigaloma ga fili.[1] irifaloloi Tunupa tunaang. 'au lalana'[3] iriua. irianee ga fanua ea lima.[4] 'tara'nkoto' reua. irikavelu.[5] Tunupa totona iparoli. irikapa. irimate au. 'oge, ea lafulu [4] emiaanee male' iriua. irianee male. 'tarakavelu' iriua. iparoli male ga totona. irikapa male.

[G] 'koge' iriua 'tapoina ga emiaanee male.' irianee male ga aavau. iparoli male ga totona. irikapa male. tiong tiga naika iroroiama. isalindi ga fanua 'maang' iindi 'enaang Tunupa ooraian [1] sana. tuna gai' iua. irigaloama ga pakusi. iriaro. itaufe. iritatagui. Tunupa itatagu. iue abaang. ilololfo peta olovanaang. somana. isoma. iloai.

Somanana.

By blind Bitai. An Alu story.

55 Mukua Maguili

[A] tiong kainaua gomera [1] ga irigalo. irigagana pepelea. batafa ka naua [2] irigagana saigaang. iriroroi ga niga. 'anei, kai, egu niga' iua ga batafa. imalau. 'koe, oimalauuta' iua. ianee ga batafa. iroroi ga kauna. ipekoi. itai.[3] 'Koe, oiafauaata? niga fanateleo.

[B] onasumei' iua. abu ipeko. 'kaing ena [1] beampeu oipekoiita' iua ga batafa. 'Soa' iua ga tiong. iaiti. aiti. ikonati ga kauna

' oimoleiafaata kaing ena beampeu. onamamatani ' iua. irifotuma. irisoku famataang. au saria isokuma ga sana kanega batafa. ' faiaofoota ' iua. ieo sapea. sana kanega isokuma. ' fotu. iana onagaloma ' iing ga 'nkana.

[C] ifotu kenoa. ' a, maito eng ga onagalo ' iing. isae. ena ga igalo. ' maito [1] fotu. sang kanega " enalauma enagalo ga iana " ino.' [2] ifotu ga batafa. isoku. ' iana 'nto ' iua. kiniu ipaunusaeng. ' koe, mafa failologoloota ' [3] iua. ' h-m, ofuma ' iing. iofu. isiputa ga kauna masinina itoala.

[D] ' oge, enaang ga fainoai.[1] afana ino ? ' [2] ' au ipauafa ' iua. ' oikorinoota.' ' tumulu ipauafa.' ' h-m, tumulu apeai. hahatia [3] sagu boi tapoina. apeai tumulu.' ' soa, kaiing ikonatiafa.' ' O, enaang ga faiing ' [4] iua. isaema numaang. iboi. irisuele. ilale. ' Kai ' iua ' niunu anee (? anei) ' iua. inaei (? ianee).

[E] ipati. iriofu. iriena ga kiniu. irifose. irisoku ea olova.[1] ' 'nai ' [2] iua. ' Oge, taginai. deapanaang gai. bilogeai tarasokui ' iing. irifose male. irisoku male ea olova. inagati male. ' O, 'nai ' iua. ' 'nto patu. niunu fanaposai ' iua. itele. iposai. iisang ugue.[3] ' Oge, kai, en niunu.

[F] lufui ' iua. ilufui. ifose sana.[1] ' Koe, kai, oiisanafaata ' iing. ' soa kaiing angoikonati [2] faiisanoota. o ' iua. iusu. itegese pausapea. itegese. iioleri.[3] irigaganama gai (? ga) [4] iana. iteleri niunu. ifagafuli. maguili igaganamalema.[5] tiong iroroi. itai. i'nkoti. imuku. abu imate. igalo sealaang. tiong i'nkoti ga kasiato.[6] i'nkoti

[G] tiga pagolona.[1] ipusaki. tiong isafili. igagana. isoku saigaang. 'nkana isae. ' darami hanagaloma ' iua. iroroi ga natuna. ' Oge, egutaieng, oisokuma ' iua. ' soa, haisokuma.' ' abu oimate ' iing. imera. irisoku hamataang. ifatai ga apana.[2] irifuni. iboi irisuele. ilale igagana kalofoa. fanua

[H] isalindi. italai ga tuĭuma. ' boiua emiagagana emiagaloma efu ' iindi. ivoi irisuele. ilale irigagana efua.[1] iriosi ga efu. ifua saria. ivoi irisuele. ilale isalindi. irigagana saigaang. irigaloma rarami. iritano rarami kanegana. iritano. iritolia. isafili ga fama. itolia. famuri au sana numaang. tiga numa isafili. ilapu ga kaina. ievai ga batafa angikonati.

Somanana.

By blind Bitiai. An Alu, Mono, and Fauru story. I have also a pidgin-English version of this tale as told by Binigi of Faleta.

56 Entima

[A] iripepele. irilapuma iana. irigalo numaang. iua ga mamaifa ' egu [1] iana eang maranatu. egu [1] kokong moisuru [2] ' iua. irihamako. irifaio.[3] iana imako. ilolofoma ga fafinena. lama iang. ilolofoma ga mamaifa angena [4] darami. ' egu kokong egu iana 'nto ' iua ' fanaang ' iua. iring

[**B**] ' ā iang fafineng eng iana eng kokong ' iring. itai. tatai[1] ena darami imalau. kokong intele.[2] iana intele. ' ē, iana ausagu.[3] mafa egu iana maranatu. egu kokong moisuru ' iua. irisae ga 'nkana apana saigaang. iioliri ga sana totoniga.[4] ' lauma, emiauloafa '[5] iindi. reulo kainaua.[6] regafulu. dregagana. deanee puputua. inagatiri ga totoniga

[**C**] ' maito 'nkang afauno sana ? '[1] iing ga elea. ' mafa[2] 'nkagu rekona. ape lalapuafa sana ' iua. ' gagana ea lalaang ' iua. inagati male ga elea ' maito 'nkang afauno sana ? ' iing. ' mafa 'nkagu paitena ' iing. ' lauma 'nai mafaua '[3] iing. ' lauma ga maito ' iing. inagati ' maito 'nkang afauno sana ? '

[**D**] iing. ' mafa 'nkagu rekona ' iua. ' gagana ea lalaang ' iing. irigafulu ga aanana tapoina.
(sing the following passage)
' Entima[1] entama egunama nasuru misi toko ianana maranatu kokona moisuru siriroi asipa ' (song ends) reua. deisang ga auau kenoa. ialumi posa.[2]

[**E**] (sing following passage)
' entima entama egu na ma nasuru tage[1] misi toko ianana maranatu kokona moisura siriroi asipa ' (song ends) reua. iaga ga elea tauii. ialumi posa.

[**F**] (sing following)
' Entima entama egu na ma nasuru na[1] masuru[2] tage nisi[2] toko ianana maranatu kokona moisuru siriroi asipa (song ends) ' iua. iaga ga elea. ialumi posa.
(sing all between the next quotation marks)
' Entima entama egu na ma nasuru na masuru tage misi toko ianana maranatu kokona moisuru siriroi asipa ' (song ends) iua.

[**G**] iaga ga famuri mamaifa kairikina.[1] lau ialumi posa. itai ga fama. (sing) ' Entima entama egu na ma nasuru na masuru tage nisi toko ianana maranatu kokona moisuru siriroi asipa ' (song ends) iua male iela (sing) ' egu na ma masuru na masuru tage nisi toko ianana maranatu kokona moisuru siriroi asipa ' (song ends) iua. iaga. ianeemalema. itipeling ga loto. iaga male. lau ialumi posa. iua. isoma.

Somanana.

By Segimeti of Faleta. Origin not given.

57 Sipanggu

[**A**] (Sipanggu auau. auau) fanua iriueue.[1] Sipanggu igagana kufia. ipolee. ifapori ga batafa natuna batafa. au sana iiolo. iiolo. ipeko rarami. ' hā, hā ' iua[2] ga 'nkana. rarami ifonu[3] kufi. darami itapoina. ansana[4] (? au sana) iavaisa.[5] ipeko

[**B**] kenoa sisile. lalaafa igaganama. iroroi. ipekoi. iaiti.[1] ' maito hanaevaio.' ' ă. mafa 'nkagu auau. onaevaiafa fanaafaua ? ' 'nkana inono. ' faiareai. natugu tiong iroroi ' iua. boi iriporau. episa boi iriporau. ' faisalino maito onagagana mafa abu fanagaganau[2] sang famataang. mafa feropeu. mafa auau. abu faibatafa.' isuele.

[C] isofang.[1] ivoi isuele. ielua boi.[2] ilale. ivoi male. ilale. igafulu[3] ga boi. ifotu. ifotu. ifaukai male. ' maito sagu batafa gau ' iua. irisae kufia. irisoku. ' 'nka ' iua ' mafa faipeko eva.' 'nkana ' O ' iua ' onagagana onaeva mafa abu fanatokau.[4] mafa feropeu abu batafa. mafa auau. ha ha gorau ' iua.

[D] ifonu[1] ga imena. ' ha ha ' iua. ifonu[1] ga ea imena. ' ha ha ' iua ' mimisi '. imalioto. ' ha ha gorau ' iua. ifonu[2] ga gorau. ifuane kabaikaang. ' ha ha, mimisi ' iua. ifonu[2] ga mimisi. igaloama ga kabaika. ifuane male. ' eang onagalo ga. gagana tia,[3] natu ' iua. ' abu hanatokau ' iua. ' mafa auau abu batafa.'

[E] ieva. irigagana famataang. irisoku. ifatai ga ansana numa. ' O, rekona ' iua. iroroi. ' oge, maito ahana ga imena ? '[1] iua. ' gorau ' iua. ' afana ga oimaliotong ? boiua taragagana tararoroi ga 'nkang '. ' 'nkagu auau ' iua. ilale irigagana. irisoku kufia. ' oge, natu,

[F] oisokuma ' iua ga Sipanggu. ' ansana[1] numa amigaganama ' iua ga batafa. iroroi. ' O, 'nkang auau ' iua. ' maito mona[2-3] auau. beampeu rekona oitano.' ' ha ha mimisi. ha ha gorau.' ifonu ga gorau. ifonu ga mimisi. irigaloma. irilefema hamataang. irisoku. irisuele. ilale lalaafa igagana kalofoa. fanua isalindi

[G] ' maang boiua emiagagana efua.[1] talaiva eriagagana saigaang darami eriagaloma.' iboi irisuele. ilale efu fanua talaiva derami irigaloma. iriosi ga efu. niunu irigagana irigaloma. iritano rarami. irisoma. irisafilima.[2] irifaio aua beampeu. fanua iripulapula kafako. iriua ' siusiuo.[3] batafa auau natuna lalaafa imeraeama (imeraiama). ievai ' iriua. iritolia. mimisi ifasafili kalofoa. ivatoiri.

Somanana.

By blind Bitiai. An Alu tale.

There is also a pidgin-English version by Melo retold after Bitiai had told it another time. Melo knew it and evidently added to Bitiai's version : Melo had heard it when a child.

58 Boroa

[A] fanua irigagana atelea. irisoku. irisisile. irivilu saigaang. iridoroi ga toitoi.[1] iriisang gau[2] (= ga) ulilina. iua ga elea[3] ' Kai, era[4] toloo fairoroiita. fanalufui. onaroroi ga totogu " kaigu lapuuta ga ema toloo " onaua. onatokaeafau.' [5] ilufu ga

[B] Borua. ireroi ga totona. itogomi. iisatogomiri.[1] ' Oge, sana fafanua[2] ilapuri ' iriua ga fanua tapoina. inono. ' Koe ' iua ' sagu fafanua faimole[3] ' iua. imerari. ifaiori avaang.[4] ' emiagagana " mani toloo kanegana itogomiami " emiaua.' lau iriua. toloo iue. igagana. iolatu.[5] *

Somanana.

* The last four words may be reported speech after *iriua* (?).

By blind Bitiai. It is a Bougainville tale which he heard at Aku (Buim).

59 Kulitanai

irigagana talaiva. irilapu ga ulita.[1] irigaloama numaang. iriselo. abu imako. ' oge, abu imako ' iriua. iiama [2] (? iana). isafilima tiga kore. igagana kenoa. ifotu. igagana kenoa. isale.[3]

Somanana.

By blind Bitiai.

60 Sokokorokio

[**A**] irigagana aanana. irifafana. irisooto iana. irigalo. iriporapora [1] kufia. isua laiti. igaganama ga nitu. igepindi.[2] ' koe ' iua ' ate emiagagana famataang ' iua ga nitu. irisuele. ilale. nitu ibakele.[3] aanena irigagana. irilapu atelea ukala.[4] iriporapora. iafo

[**B**] olana. ' koe, lahabiugu, afana anglapu ? ' iua. ' ukala amilapu era.[1] taragolu.' ' angafaunama [2] lapuma ? ' ' amioai ga atele. amifaagasi.' ilale. igagana nitu. ioai atele. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. ioai. itui. ' koe, iva fanaafaua ? ' iio!e ga

[**C**] maraka. ikoroi ga tiana. abu ipoati. ' koe, maito paitena gau. ape oipoatiaha.' Sō igaganama. ikoroi. ipoati. sisige [1] sana. sisige sana. sisige sana. sisige sana. sisige sana. sisige sana. sisige sana. isigefaota.[2] ' koe ' iua. imalasu. igagana. ikoputu au.[3] ilauri. ' hanalapuri ' iua. irigaloma posa kenoa.[4]

[**D**] iriluhui.[1] irigaloama kufia. irifamako. ' koe, lafabiugu ' iua. iisang au. iisang ga magurutu. ' angafaunama, lafabiugu ? ' ' amilaui kenoa. amiroroi. amilufui. ena toomang amipaunung.[2] ena toomang amivage.' irisuele. ilale igagana kenoa. igagana nitu. iroroi kanegana posa. ' o ' iua. ilufui. ipaunung ga toona. ikaputu ga [3] luana ikoputi. imate. imate. aanana irigagana hamataang. irisoku. ' nitu amilapuama ' [4] iriua. ' anrekoi ' indi [5] (? irindi).

Somanana.

By blind Bitiai (with a few modifications by Segimeti and Mule). An Alu tale. There was a pidgin-English paraphrase by Melo.

61 (The Man, His Wife, and the *Nitu*)

[**A**] ipolee ga batafa. ipolee. ' aria, taragagana. kai hanasaunueguma.' [1] irigagana. lau irisoku. irisauni kai. irisauni. iriau.[2] iriau. ' anee [3] egu kai ' iua. sana kanega ianee. ipati kai. ipati fuana. ipati. tiong isokuma angimate.[4] isokuma. iovali ga au.[5]

[**B**] iilefe. iroroi. iroroi. 'maito ilofoma' iing sana kanega. iilofoma. lamai [1] (= lama) isooto petaang. 'egu rarami fanateleang tararārami' iua. igagana. lau igaloama. lauma [2] (? lama, lau) ifaio. iriraramī. iriraramī. au saria. irisoma. 'maita abu salena ena rarami taian'nta.' [3] 'emiaau samia. sagu beampeu fanagaloama' iua. tiong sana batahaua [4]

[**C**] irigagana famataang. irisoku numaang. irilolofo. ilefema tiong lalaafa lauma [1] (? lama, lau) ifaaiari.[2] 'koe, egu rarami angang' iua. itokari. lau isoku famataang. ilolofo numaang. 'koe, iafaua egu rarami angaang? alaata anguema?' [3] iua. iua. irimate sana kanegaua.[4] irimate. imerari tiong lalaafa.

Somanana.

By Sapi of Faleta (retold by Bitiai ?). This tale comes from Kieta in Bougainville.

62 Foifoiti

boitalu batafa igagana. au sana au sana imagota. ipaite ulina. igagana atelea. ifogali ulilina. iisang atelea. ilefe hamata [1] (hamataang). ifulau faviuna. 'koe, oiafaua [2] oifulauuta? e mafa faimagota ga. haifaifogali [3] (? faifogali) gau [4] (= ga) uliligu.' ifulau. itai. ilaui male. ifarakapi ulilina. ilefe male.[5] 'u. ue (hummed)' iua. imagota. imate. isoma ga fanua. mamate saraata.[6]

Somana [7] (? Somanana). igafulu.

By blind Bitiai. An Alu tale.

63 Aiaiti Ofa

Tiong enagagana [1] pepelea. iana enalapu. enagagana male. enagagana abaang. enasoku pausapea. enafaio iana.[2] enaaiti ga pausape kohisona. enalefe. enasuele. enalale enagagana male. enalapu male iana. enalapu iana. enagagana. iroroi tiong. igalo alele. ifaio kohisonaang pausape. tiong igagana. iaiti male kohisona pausape. iaati male (?) [3] alele. iaati ga tiong utina. tiong imaulai. 'agai,[4] totogu' [5] ua sana.

Somanana.

By Bitiai (with corrections by Mule ?). Evidently an Alu story.

64 Dudueri

[**A**] au sana [1] iua 'emiagagana fanua tapoina. emiaelima [2] aia. emiagaloama' [3] iua Dudueri. iua irigagana. irifose kiniua.[4] iriala Magusaiai.[5] iriala. irieli au leana [6] fasala. irieli ga aia. irieli.

irifagafuli.[7] iripipisi. irigaloama. lama irifasafili[8] kenoa. iriena ga kiniu. renuasi.

[B] irifosema.[1] irifosema. eang Dudueri darami tapoina[2] ihamako.[3] 'soa lama dreaaang fanua. sagu beampeu irigaloma.[4] au andreagaloama[5] lama reaaang darami' iua ga Dudueri. iua. fanua irifosema. irisoku Piogai. igumo kiniu. dehautupi.[6] iutupu sana au. ikafuru ga.

[C] Dudueri. irisoku fanua famataang.[1] kiniu itataposa.[2] 'iafaua[3] ga sagu au amfautupi?[4] haipaiteang.[5] sagu au iutupu. haikahuruuta'[6] iua ga[7] Dudueri. iua. i'nkoti ga darami. itaupong.[8] isuala. isale aloaga.[9] isale. ea[10] tiong Dudueri igagana kenoa. iau kenoa. Piogai[11] iau. iua. isoma.[12]

Somanana.[13]

Told by Baoi of Faleta. The tale belongs to Alu, Mono, and Fauru.

65 Soi

[A] Soi[1] imate ga 'nkana imate male ga apana. au saria au saria iriaroaro[2] kiniu. Soi tiga numa enasafili[3] eriaroroi fanua eriapoili.[4] 'nkana[5] (? 'nkang) aiaitiai em[6]' eriaiing. enatai. enalolofo numaang 'Koge tete mafa irifavabautiafaata[7] poile' enaiing ga tetena. 'O egutai'[8]

[B] enaua 'aisa gagana onaroroi ga au firong loena ga onafataling[1] onaaroama' iing. igagana. iaroama.

'Tete eang?' iing. 'Soa' iua ga tetena. italasi.[2] isafili. iripoili male. ilolofo male. 'Tete' iua male 'o. mafa impoiliafaata.'

[C] 'somanana' iua ga tetena 'onagagana onaaromalema firong' iua. igagana. iaromalema. ifasokuma. ialasi. isafili. irifababauti poili. itai. ilolofoma numaang.

'famanunu egutaieng' iua ga tetena. iboi. irisuele. ilale. 'gagana egutaieng.

[D] asama[1] onagaloma loena onagaloma' iua ga tetena. igagana. ipisokoma. ifaroro. 'soa egutaieng. enaam peu[2] onagagalo sama[3] boi tapoina' iing. ilale. 'gagana tufalaang'[4] iua ga tetena. igagana male. iaroma tufala. ipagama. ialasa. ifalai. iasamang.[5] isafili. iripoili.

[E] 'apang sumana galugalu em'[1] iriing. itai. igagana numaang. 'hamanunu sang' iua ga tetena. ilale. ielo male. iaromalema afarai.[2] iriafarai numaang tetena ua (= tetenaua). iboi. irisuele. ilale. irifalai. iriasamang. isupu[3] ga kiniu.[4] 'tita'[5] iriua. irigaloma meo. iritita.[5] Soi isafili.

[F] iripoili male. ilolofoma.
'Tete, impoiliafaata' iing. 'H—— m.[1] onagagana tita onagaloma. ala fanafataling mafa'[1] iing. igagana. igaloma. 'eang?' iing. 'Soa' iua. sito[2] basi[3] ifatoiivang. igaloma saori.[4] irisitoi. tita igaloma. 'eang, tete?' iing ga tetena. 'O egutaieng.

[G] totona.[1] oigaloamaata ' iing. irititai fanua tapoina. meo [2] irititа. isafili. iripoili.

' 'nkang taiena (taena, taina) angan eng '[3] iriing. ilolofo. iritai tetena ua (= tetenaua). irititai. irifagafuli. igagana makotoaang.[4] igaloma. irimakotoai.[5] irifagafuli. iritano beku.[6] iripisoko [7] male [8] avesolo Soi tetena ua (= tetenaua). fanua tapoina

[H] kafako [1] irieeva sorau. irioloolomo [2] sorau kafako. irifagafulu. Soi igagana. au taufena [3] kenoa. avesolo [4] kenoa au sana. ilesolo.[5] iroroi. iana leana kaliso [6] igaganama. iroroi. ionai [7] nifona. Soi igagana. igaloama ga kaliso avesolonaua.[8] ifaroroiai

[K] tetena. ' Peunana.[1] rekona [2] ga avesolo ' iua ga magota. igaloama. ipisokomalema. irilasi. iriloi.[3] iriolomi. irifagafulu. kiniu imauti.[4] irigaloma aulu [6] tapong [5] aulu.[6] fanua tapoina eala [7] tapong [5] aulu irigaloma. Soi igaloma aulu tuatua.[8] fanua eala. Soi isafili.

[L] iripoili.[1] ' maito fealau sang famata ? mani fanua amagafulu.[2] boiua onaafaua ? ' deing. ilolofo. sorau igafulu. Soi sana kiniu imauti. fanua saria kiniu irisifali.[3] Soi eaang [4] kiniu Minomino [5] leana. ' boiua salesalee ' [6] iriua. iboi. irisuele. ilale. irienaena. irifosefose fanua saria kiniu. itapupusu.[7] Soi isalee.[8]

[M] ' Koge. maito sang kiniu iafaua ? [1] mani samang ipaite ' [2] iriua. irilefelefe. Soi eaang [3] kiniu iriai. irifose. irilao (= irilau). iripepele.[4] ' maito murimuria [5] onakato ' [6] iring. ikato. irisegoroma.[7] fanua saria sorau ipopoati [8] iana. Soi sana sorau imauti.[9] iring ' maito, sang sorau afana ? [10] mani samang ipopoati.' [8] igaloiai [11] lalaafa.

[N] isoa. iripili tavali.[1] iriugafa iana. ilale. irifailua [2] pepele. ' maito Soi kiniu ona'nkotoa [3] sang ' reing. ievaevai kiniu. buoto [4] itataguma. ilolofo pausapea. iroroi. ' egu [5] buoto.' iiai. kiniu iale. iriroroi fanua. iripoili. ' Koge, maito 'nkang aiaitiai eng. kiniu

[P] aleeta ' iring. ' Aisa ea elua [1] usu ' reindi. reusu. igoluri baoi.[2] ' hanua episa usu male ' reindi. episa iriusu. igoluri baoi.[2] ' aisa efati usu ' reindi. iriusu. igoluri baoi.[2] ' aisa lima usu ' deindi. deusu. igoluri baoi.[2] ' aisa onomo usu ' deindi. iriusu. igoluri baoi.[2]

[R] ' aisa lafulu [1] usu.' deusu. igoluri baoi. ' oe ' reua. ' aisa tapoina osompeura [2] taragafulu aabau ga enalilaong [3] maita tara'nkoti ga kiniu ' reua. reusu osompeuria.[4] ifagafuliri. Soi itivona.[5] ' Koe ' iua ' iba fanaafaua ? ' iua. itai. baoi irilaui.

[S] ' Koe maito ati tai. mani maito ga amifaluuio.[1] fanua tapoina amifagafuliri ' reing. ' aromana [2] onategese mani amafatete.' [3] Soi itegese. detele ga siburi.[4] ' ea ga onaifu ' reing. iifu ga siburi. demera. regaganang.[5] ' 'nai emiameraiafa ' indi. regaganang.[5]

[T] irifatagi.[1] talaiva renono. siburi ipopoa. ' sama kakanega [2] resokumaata ' reua. deseloselo. Soi ifu sana siburi. irifatagi. ' kiniu fina ? abu tairoroi ' deua ga talaiva. Soi irifatulu [3] baoi. isalindri.[4]

Mabuala [5] Diki matana ifonu baoi.[6] ' Maang ' indri (= iindri) ' emia-auau.[7] asu [8] fanateleang '

[V] indi (= iindi). igagana. _' maang samia kakanega baoi ifagafuliri.[1] maang hanaevaiang.' ' I——' reing. ' maito paitena [2] gau. mani sama kakanega rekorekona ' [3] reing. iua ' alai emiadoroiri ' [4] iua. igagana. niga isakete. ifotu kenoa. iteleri asu ga baoi. irilefe. talaiva demekasofa. ievairi. iua. isoma. talaiva isoari. Diki iaui.[5] Soi ilalaafa kanegana.[6] fanua irigafulu. isoma. famata isoa.

Somanana.

Told by blind Bitiai, who had heard it from childhood. The tale belongs to Alu, Mono, and Fauru ; but not to Buim (*Buim abu saria*). The story belongs to all ' same talk ' as Alu, Mono, etc. ; not to those of another ' talk '.

66 Bego Tanutanu

[A] irieeva saiga peta [1] leana Lofang. fama [2] enagagana [3] enaului ga kalola. enaau fotu tugafa enakapai. famuri enaeeva saiga enagagana enasisile atelea. enasupi.[4] enafotu.[5]

' ī—(long.) maito bakele [6] au gau ' dreaing 'nkana

[B] apana. enasokuma ga fama dreaeguegutai.[1] famuri reapaite. enalale. enagalo levana.[2] enaisang meaang. enasuala. enafalai ga kalola enakapai tugafa. famuri enaeeva saiga. enaleva. enaboi. eriafotu. famuri enasisile atelea. enasokula.

' ī—(long) ' dreaiing (dreaing). fama eriaroroi tugafanaua [3] ' lauma egutai ' [4] dreaiing (dreaing). ea famuri dreapaite.

[C] au saria. au saria. au saria. iripekoma [1] siete ga elea [2] hamata. irigaloma beampeu.[3] iritele [4] ga. fama imai.[5] iue. irimekosofa ga fanua. ' maang emiaaria natumiaang [6] saiga. fanafaroroang ' iindri. imerari. ' tararoroi ' iriua. alapa iagala.[7] piloa [8] isolo mea olovanaang. ' Koe, maita kokorino [9] sara ' deua ga 'nkana apana.

[D] ' aisa lauma. mafaiaang [1] saiga emiaroro ' iindri. imerari. ' tararoro ' reua. alapa toitoi kokong tofu isolo.[2] ' Koe ' reua ' maita kokorino sara. ea [3] papaiteia sara. ea [4] peu. ea ga saiga porong [5] ' reua. desiete. detele beampeu. defaiasi.[6] ielo sae ga Bego. ' keroai [7] gau ' iing. ikeroai. toitoi [8] ' kalola gau ' iing.

[E] ikalola. au ena abaang. magota bilogeai ala igagana. au ena. au ena. au ena. au ena. au ena. saiga ilevamale. alapa imenika.' toitoi imenika. kokong imenika. magota habiunaua irigagana. irifaukai male ga sana saiga.

' oge, maang gang ' indri (iindri). irimate. ifaluuiri [2] maleri (ifaluumaleri ?).

[F] ' sale ' indri. irisale. ' boi tapoina habiung ga enapeko onagagana sama [1] enaiing [2] (pinaing ?) ati drearoroi fanua tapoina ' indri. ifotu. boi tapoina lefelefe [3] sana. iriroroi fanua. iritoka. iriang ga sana saiga. ikafuru. igagana [4] Fauru. itano ga butulu.[5] ilefema. igagana

[G] Kamaliai.[1] iselo [2] ga pausape. itano ga pinaina [3] Fauru. ielualefe.[4] itano ga atele.[5] itogori [6] ga butulu. 'enaisila' [7] (onaisila ?) iing. itaovala ga kaiela. ipaloloma. ipau [8] ga pausape. ipoati. igaganama.[9] fanua felafela [10] saria.

'patu au [11] tia' iing. ipatu [12] ga boo, leana Olavoko.[13] 'maang' iua 'fanua meapatuuta [14]' iua ga Bego.

[H] igagana. 'manē (= maang ē)' iua 'emianuasiafa' [1] indri. 'oge kiniu taposana [2] ga' reing. 'ē—(long)' iua 'ala [3] fanaroroi enafaulu' iua. 'fanatikoni' [4] iing. ifaulu. igagana.[5] ifose Buim. isoku Buim. ifaukai ga Funiki.[6] irifangkafuruai.[7] 'mafa sagu Sameai' [8] iua.

[K] 'oge. mafa sagu ga' iua ga Funiki. irifandaroi.[1] Funiki ilafai [2] ga falana Tanutanu. igasu Funiki. Funikiai [3] (? Funiki) igagana oloa. itilo [4] ga Tanutanu.

'doroio [5] agu aku. auasolo [6] oikokope.' igagana male.[7] itupa [8] ga Patupatuai.[9] 'enagepiafa' [10] iua male.

[L] 'auasoloa [1] oikokope' iua ga Funikiai. igagana Moaila.[2] inasi [3] ga Moaila.

'enagepiafa' iua. igepe [4] (igepi ?). 'alaata oikokope' iua ga Funiki.[5] iloana [6] male. gagana sana. gagana sana. ifaukairi ga aanana Kureke.[7]

[M] 'oge tuara [1] tuara' reua.

'A—(long). fealau [2] tuamia ? maang emianavinavi [3] gang.[4] emiafafanglapulapu [5] samia' iindri. ivilu. (ifaukaimaleri [6] ga aanana aavau Roai.[6]) gagana sana. gagana sana. isoku Roai.[7] aanana reroroi. 'oge tuara tuara' reua. 'a—— fealau tuamia ? maang emianavinavi gang.

[N] emiafafanlapulapu samia' iindi. imalasu Roai. igaganama ga Kokoapai.[1] iroroi. ikafuru. 'oiafaua ga sagu famata [2] (famataang ?) mafa [3] oiauuta ?' [4] iua ga Kokoapai. ikafuru. irifanlapulapu [5] ena [6] kaiela. iposai ga kore [7] Bego Tanutanu sana.[8] igagana. gagana sana.

[P] gagana sana isoku Papara.[1] iriroroi aanana. 'oge tuara tuara Bego, Bego Tanutanu. ara [2] baporona bamata' reing Bego. 'oge lahabiugu anganaúnafa [3] so [4] afa tia mako (soa fatiamako ? ' iindri.

[Q] irisae.[1] iriau [2] kalofoa. inagatiri.[3] 'la'nkamia [4] fina ?' iua. 'lapapamia fina ?' iindi. 'soa mani belu [5] matena gami' reua.

'aisa gagana egutaimia lafabiugu aroaro [6] emiagaloma emiafaio 'nai' iindri. degaloma. 'aisa loe [7] osima' iindri. reosi loe.

[R] poloiri [1] (iripoloiri ?) ga aroaro. iripoloiri. 'aisa [2] kape [3] aina. emiaroroi ga darami tianaang aroaro' iua. irikape.

'tararoro' reua. iporo ga pisu. iporo ga boo. iporo ga iana. iporo ga malei. iporo ga toa.[4] iporo ga baŭfu.[5]

[S] 'an [1] tia lafabiugu. emiapuu. soa la'nkamia fina ? soa emialauiri "tuamang Bego Bego Tanutanu isoku" emiandi' iindri. depuu irigagana. 'tuara tuara tuara tuara tuara Bego Bego Bego Bego

Tanutanu ara [2] vaporona bamata ' uatiti [3] saria. inoiri.[4] delehe male.

[T] ' tuamang. noiamimaata ' [1] reing.
' ē—(long). " tuara [2] tuara tuara Bego Bego Tanutanu.
ara [3] baporona bamata " emiaua ' iindri. detatagu male.
' tuara tuara tuara Bego Bego Tanutanu.
ara [3] baporona bamata ' uatiti [4] saria. desokuiri ga la'nkaria.

[U] ' maang ' reindi ' enaang usiusi [1] emiaisang gaina.[2] mani tuamang darami ifapori. fonuuta ga famata.'
' ē—ē—ē— fealau gaina ? [2] tiga fina iuama ? [3] mani [4] kefaia [5] rarami ga 'deua ga mamagota.[6] ' aisa aria. taragagana emiaroro rarami ' deindi.

[V] defotuma famataang. ' tararoroi ' deua. ifonu ga famata. pisu [1] boo toa ifonu.
' oge. retoto ga aanana ' reindi. iboi irisuele. ilale isae. (make [2] a spitting sound = *purasa*) iua ' saiga [3] gau '. ipurasa male iporo ga toitoi. iporo ga kokong.

[W] ' maang saiga eang emiaan [1] samia ' iindi. An eria talapana.[2] ihaporondi [3] darami. au saria. au saria. au saria inono ga Koriomu.[4]
' ē. maita afaua [5] ga korare [6] au ? fanua [7] peunana [8] gai [9] Bego sana hamataang darami

[X] tapoina ' reua.
' e— ' iua ga Koriomu ' enaa ga tanutanu ? [1] mafa ga tanutanu ' iua ga Koriomu.
fanua tapoina Begoaang [2] irimarala.[3] darami deroro. eang Koriomu itivona.[4]
au saria au saria au saria irisaling ga Bego, Bego Tanutanu. ' ĕ maito, Koriomu iino " enaang

[Y] Bego abu Tanutanu. mafa ga Tanutanu " ino Koriomu ' deing. defatai.
' Uato [1] ienaaua ? [2] aisa hamanunu ' iindi. ' elea boi alaimialaui [3] (= ala emialaui) ' iua ga Bego.
au saria. au saria. au saria. ipeko. ipeko.

[Z] ' aisa. ivai emialaui ga Koriomu ' iindi. delaui. desaling ' maito gagana Begoaang.' [1] defatai. igagana. isoku.
' Oge. ea maito ga oitanoota darami ? ' iing. ' soa. mafa ga ' iua. ' e maito fang [2] anta [3] (a'nta ?) lelefala sang. tafantao [4] omako [5]

[AA] gau ' iing. ' aisa pausape [1] galoma. mafa sagu drale soipa· Koriomu sana bulilofo ' iindi. irigagana. irigaloma soipa. Koriomu sana maluna. Bego sana mauti.
' aisa gagana male moi emiagaloma. mafa sagu aimatu [2] nie.[3] Koriomu sana dariko ' [4] iindri. degagana moia.[5] resokuma. defatoro. faofo [6]

[BB] deosima. maralo [1] defatoro. Koriomu sana dariko. pipisiana [2] ketau.[3] Bego Tanutanu sana ue.[4] ' hakareami ' iua ga Bego. ririrule[5] ga feli. ' ā—ati emiarule famako [6] ga feli ' iua ga Bego. ririrule aiinaŭ.[7] iriupali.[8] ieo.
' ati upali famako ' [9] iua. Koriomu sana feli

[**CC**] aiina.[1] moi boloaputu.[2] Koriomu ena ketau drepipisi. Tanutanu ena ue drepipisi. sana efu atenaang fefaio. detaori.[3] defaufiri.[4] iripausiri.

'mafa sagu numa emiabai. Koriomu sana numa emiabai. emiaisabairi'[5] deindi (iindi ?).[6] iboi. Koriomu imate. Tanutanu iporo[7] ga

[**DD**] drarami. iporo ga boo. iporo ga pisu. ifonu[1] maraloa. igagana. iporo sana numaang. iefu. 'ba. ale gaia ?'[2] reua. 'Bego fang[3] taitao. aisato lauiai'[4] reing. relaui.

'tararoro' reua. au sana. 'oge' reua. 'soa. tuamia peu gai ?'[5] iindi. 'maita'[6] reua. 'tararoro' reua. numa opu.

[**EE**] 'tuamia[1] isoma' iindi. ilale. iritakeli[2] ga Begoaang.[3] 'tara roro' reua. ifonu ga maralo[4] boo pisu iana malei darami tapoina.

'Koriomu sana tararoroi' reing. Koriomu imako. hamata tapoina irisausau irisausau irisausau. irifonu. irirarami. irikanakana. Buka[5]

[**FF**] Tauposa[1] Burue[2] irigolu ga Koriomu. mani[3] amigolu ga boo. isoma. fanua irigolu ga Koriomu. iporo ga saiga. iporo ga kokong. iporo ga toitoi. iporo ga alapa. iporo ga name.[4] isoma. isoma. itano ga atele. isoma. igafulu. Bego itanutanu.[5] iolatu.[6] ilalaafa.

iua. isoma.

Somanana.

Told by blind Bitiai. This tale belongs to Mono, Alu, Fauru, and Bougainville, and to 'all black man': it 'no belong one place.'

I think when I heard Bitiai once telling part of this tale to one of the Mission fathers, he seemed to use Old Alu words. (This of course would fit in with the occurrence of such words in other texts in this collection.)

67 Bunosi

[**A**] au sana. au sana. ipolee ga batafa. ifapori ga nife. ifataling.[1] aroaroa ifarakopo patong.[2] darami enafamako[3] ga 'nkana enateleala[4] aroaro olovanaang. enaaang. enasae saigaang enafaneneu[5] ga natuna batafa[6] leana Kafisi.

'maito ati onakapekape[7] ga aroaro' enaiing.

[**B**] enapausi. onasokuma. enafamako. enateleala eroaroa[1] olovanaang. enapausi.

au saria. au saria. au saria isae male saigaang. 'Koe' iua 'mafa iva fakape[2] aiina faroroi ga 'nkagu a'nta[3] fafaneneuiafai[4] sana' iing. ikape. ifaloloi.[5] ifaloloi. ifonu ga numa. matana

[**C**] iaro. ifulau ga fafinena.[1] isokuma ga 'nkaria. ifampoelendi.[2] 'oge fangaiti emia.[3] fafinenana[4] gai'[5] iindri. retai. 'ai koe poilitaata.[6] "feropeu"[7] ala faino'[8] iua. iriirerega.

'iva fanaafaua ?' iua ga batafa.

'soa. onaausaema'[9] iua. irigagana. fafinena

[D] iausae ulinaang, Bunosi ulinaang. irigagana. irilau.[1] gagana saria. gagana saria irisoku Faurofo.[2] iparai.[3] isae. isealang.[4] ifotu male. irigagana male. lau resoku Ovau.[5] iparai isae Tumai.[6] iparai. isealang. ifotuma kenoa. iisang ga supi.[7] iisamaleng[8] ga pota.[9] ivilu. ivilu. isae Tonolei.[10]

[E] iparai. keno imāle.[1] iposali. ifotu[2] māle. igagana. gagana sana. gagana sana isoku Alanía.[3] isae. iparai. iparai. 'O. maito sagu atele gau. olatu[4] gau' iing. ifotu male. ivilu. igagana. lau isoku Biriaiini.[5] iutupu. 'Koe. eang fang[6] ga famata. sagu famata' iing.

[F] 'alaata faimakoiita' iing. 'somapaubohoa.[1] haisomaata'[2] iua ga Bunosi. iutupu. au ena. au ena fafinena petaang. Somapaubohoa iau. ipeko feli. 'ubi[3] ga moi' iing. iuvi. 'poro[6] ga feli' iing Bunosi. 'enafatoro[5] ena ga fafinegu' iing. iporo tivona ga feli. ifatoro ga

[G] batafa.

'Koe. feli poroota. rarami au.'[1]

'Koe' iua. iing 'darami eang.[2] ea saiga ga. onagagana sang[3] onaroroi fanuaang[4] saiga' iing. igagagana[5] (igagana ?). lau igaloama. 'maito onamamatana. fanua bau[6] eriadoroio deamerau. soa mafa

[H] tiong gafa fanasoaio.[1] lau onababababautu sang' iing. ifamako. iang. au eria. au eria. au eria. an saria. an saria ga rarami. irifagafuli.[2] ilale ilefe male. igagana. igaloama. isoku. 'Koe maito' iing 'mafa nife gafa. enaimerau[3] (enaimmerau) fanua ansana[4] saiga.

[K] pinaing ga enaindoroi.[1] so[2] mafa tiong gafa fanasoaio. lau[3] onaferasoku[4] mafa fanababababautu sagu' enaiing. an eria. an eria irifagafuli.

eang[5] talaiva enameroro[6] (enamearoro) ulupu[7] enameafamanunu[8] sana. 'sisio'[9] ga enameaua.[10] irifagafuli. igagana male.

[L] igalomalema. iroroi lalaafa.

'oge maito gau' iing 'gagaloai[1] eng'nta ga sagu rarami' iing. ifareai. i'nkoti. ipopoa[2] ga ābu. inono ga Bunosi.

'Ke fafinegu tiong'nta[3] iroroi' iua. ifotu la. 'so[4] mafa fafinegu tiom ga fanatokau. so

[M] mafa nife' iing. iporaum[1] boi.[2] au eria. 'Ke fafinegu onaferosokuuta.[3] eaua[4] ga sasalino[5] sagu' iua. ilale. iboi. 'Koe. ivai enainglauiafama'[6] iua. isae. ifaukai lalaafa. 'faluu sang.[7] au[8] au tia' iing ga fafinena. au eria. iboi. imera. isaling ga ansana numa.

[N] 'Ke tau. batafa sara saiga anggagaloa[1] sana haihaukai. fafinena nife' iing.

'Koe tau eguafum[2] egutaieng. koe enaang iloagu[3] gaina'[4] iing. au eria au eria auai falalafana[5] auai falalafana.

'ii—— taienaaua[6] ga sang saigaua' reing.

[P] ipopoa ga ābu. inono ga Bunosi.

'Koe. fafinegu faluu[1] sana. insilaata.[2] saiga salinaata[3] intuung'[4] iua. ilale ifamako darami[5] Kafisi. igalong[6] ga fafinena. isoku la[7]

' Koe faluu sang ' iing ' saiga salina [8] intuuno ' [9] iua. ' Soa totonanana ' [10] iing. ' O. enaboi ' [11] iua. ilefe ga fafinena. isoku

[**Q**] famataang. iboi. isae [1] ga Bunosi. ' salala ilailafa ' iua. lau iporo ga saiga. ilale irisae. ' tararoro ' reua. saiga maura.[2] iua ga batafa ' um. fafinegu angitano [3] gaina ananaua [4] (anenaaua ?) samia saiga tarona [5] aninafa ' iua. irifotu.[6] irisoku.

[**R**] ' ī——. taiaui [1] ga numa sara numaua ' reing. ipopoa ga ābu. inòno ga Bunosi.

' Koe fafinegu numa taronaata [2] insaling ' iua. ilale. ifamako darami. igalo. isokui [3] ga fafinena. ' Koe. faluu sang ' iing ' numa tarona ino ' [4] iing. ' soa totona ' iua. ' enaboi ala fanagaganau ' [5] iua ga Bunosi. ilefema ga fafinena. isoku

[**S**] famataang. iboi. igaganama. ' salala ilailafa ' ua sana.[1] lamai [2] iporo ga bisiging.[3] ilevaang.[4] au saria. au saria irisila [5] male. ' ī——. taienaaua [6] ga peuraua ' reing. ipopoa ga ābu. inono ga Bunosi.

' Koe fafinegu [7] peu [8] taronaata ' iing. iua. ilale

[**T**] ifamako darami. igalo atelea. isoku fafinenaang. ' Koe faluu sang beampeu [1] tarona inkafuruno.[2] faiua ' [3] iing. ' Soa totona ' iua. ' aisa gagana onagaloma nakia [4] onagaloma usi ' [5] iing. igaloma. itele. iaang. ieroasa.[6] iporo ga beampeu. ilefe boina.[7] ifonu [8] ga numa. Kafisi [9] susuele sana. ilale.

[**U**] imamata. igagana auluia.[1] ikape ga matana. ilolofo olovanaang. iroroi [2] ga beampeu tapoina.

' maang lauma lailoagu.[3] emiaroro sagu beampeu fafinegu a'nta [4] ifaio ' iindi. irisafilima. ' tararoro ' reua. ifonu ga numa. ' tararoroi ' [5] iriua. ifonu ga numa. ' agaiïe ' [6] reua

[**V**] ga lailoana. ' h—m. maha [1] gaina ' iua ga Bunosi fafinena Kafisi.[2] ' īī——. taienaaua [3] ga booraua ' reing male. inono ga Bunosi. itai.[4] igagana ga fafinena. ' haluu sang ' iing. ' boo tarona inkafuruno. faiua.' [5] ' soa totonanana ' [6] iua. ' aisa 'nto ' [7] iing. itele nakia. iang.[8] ieroasa.

[**W**] iporo ga boo. iporo ga anaa.[1] iporo ga sinigi. iporo ga tapoina [2] boo. ' elea leagu [3] gaina. 'nkagu leana Babautu ' iing. ' eang [4] (*or*, eam) boo tapoina emiapeko emiafelafela [5] samia. eang leagu olatu ' [6] iua.

' ē——. taienaaua [7] gatu peuna ' reing.

[**X**] isaling ga fafinena. ilefema. isaling ga sana kanega. ' maito efu onapogama ' iua ga ' eang [1] paitena [2] tiom.' ' soa. totona ' iua ga lalaafa. irielo [3] efua.[4] iriosi efu. ifu saria. osi [5] efu. reailapa [6] boo. deafelafela. oaua [7] saria. oaua saria. irifatatai.[8] ' boiua fuo.[9] fanua toboa ' [10] iindi lalaafa.

[**Y**] ilale regagana fuoa. refuoma.[1] ilale [2] fanua niunua [3] talaiva moia [4] regagana. reubima. iboi desuele. ilale rekalusu. fanua reolioli.[5] talaiva reseloselo. imako. rerao.[6] boo reilapa.[7] iriilapi [7] ga leana [8] Babautu. ' Koe fafinegu leana angilapiita ' [9] indri. Bunosi

[**Z**] inono. ' soma [1] paubofo ' iua. iue.[2] ' maito Biriaini olatu gau ' iing. eang (eam ?) boo [3] mamagoria [4] infapiediai.[5] irigaloama [6] ga lolang [7] kanegana. ' soa enamamairi ' [8] iriua. ingfalola.[9] abu imamairi. irisumei. irigaganang.[10] eam [11] Bunosi iue. fafinena iongoo.[12] au sana. au sana. au sana ifakake.[13] tiom ifafana.[14] fanua iritatano.

[**AA**] itoka ga atele Ongoo. isisile. natuna ifaio.[1] ilufu. imatate ' kurukuru [2] makarara ' iua. ' kekekekeke ' iua ga natuna. ilufu male. imatatema. ' kurukuru makarara ' iua. ' kekekekeke ' iua ga natuna. tiom ifanala.[3] isooti. ifamate.

[**BB**] imatate ga 'nkana. ' kurukuru makarara ' imale.[1] abu. imunamuna. ' fanaroroi ' iua. matena.[2] i'nkoti. itatagum.[3] ' ale ga lobiuro [4] mafa sagu atele ga ? ' indi. iisairiai.[5] irimate. isale ga natuna. eam [6] fanua angirimate [7] pisu [8] igofu. Ongoo natuna isale. ' ala [9] sale tia ' [10] indi.

[**CC**] irisale. eam Bunosi iua ' maito Lafála [1] olatu gau.[2] maito olatu gau. leakong [3] tiong enaataieng [4] tiong enatano enapaite [5] enagaloama tiong enaeevai [6] enarekoreko. maito Alanía [7] olatu [8] soma. leakong [9] apea ' iua ga Bunosi. iua. isoma.

Somanana.

Told by blind Bitiai, who seems to have first heard it as a child. The tale belongs to Alu, Mono, Fauru, and Bougainville apparently. Lavelai is near Lafala and the Biriaiini, and its people especially know this *lagalagala*.

68 Auau Loai

sana famata kufi. fanua roroia saria. peu [1] ga. sana famata aba kufi. eauruna [2] tiong. eauruna batafa. aukona fantuu.[3] eleaua [4] aukoria. ' fanaaiti ' enaua.[5] enatafiulu.[6] enaaiti. enasafili famataang. eriaaata ga nono.

Somanana.

Retold in Mono speech by blind Bitiai ; after Samala his *toniga*, had told it in Telei speech, or while he so told it (probably). A Bougainville tale. See 69 for another version. (Samala's original home is discussed elsewhere.)

69 Maikuna Kupiragi

(This is a version in Telei speech of the foregoing tale, Text 68. I was also given the translation in Mono speech : it is to the same effect as Text 68. I shall give these in treating of the Mono Philology. They will be found printed in 'Zeitschr. für Kolonialsprachen ', Bd. I, Heft 4.)

70 Bego Tanutanu sana ogi [1]

Bego Tanutanu lale irosi [2] ogi Kule ituru [3] ogi sana. ea [4] Mono igaganama dreapanaang. imataele. ' hanaroro ' iua. ' Mono [5] isoku dreapanaang. oge Mono oiafaua ga oigaganaata dreapanaang ? ' iua. ' lauma gaganama taginai ' iua. itagi aiina Alu.[6] ' antoimalau [7] mesola enaaiai [8] ga uling.[9] patu [10] opu enafonu ga ulim '[9] iim ga Mono. oaua ga Mono [11] mesola apeai. patu [10] opu ifonu ga ulina.[9]

iua. isoma.

Somanana.

By blind Bitiai ; who got the tale from '*tapoina fanua*' (many people). It is a Mono, Alu, and Fauru tale.

SONGS

71 Bŏnu

[A] Tiriroi [1] ati pa. ala tiriroie ate.[1]
lelesuiai [2] gu sagu piala.[3] lelesuiai egu sagu piala. mekasarekuai gu.[4]
Tiriroi [5] ati pa ke ala tiriroie ati pa.[5]
oibakaputamata [6] ai [7] bonu [8] oibakaputamata ai bonu. gaganai [9] lomenu.

[B] ala [1] tiriroi ati pa ke ala [1] tiriroie ati pa.
akare [2] paloam (aka repaloam?) ai [3] mamagota. akare paloam (aka repaloam?) ai mamagota isiobo [4] abeai.[5]
Koe [6] tiriroi ati pa. keala [6] tiriroie ati pa.
ke [6] lelesuiaira [7] sara isiuo.[8] lelesuiaira sara isiuo. taisoriagema.[9]

[C] Ke tiriroi ati pa. ke ala tiriroie ati pa.
Ke taialomatiala [1] uliaele.[2] taialomatiala uliaele. birigina [3] dimoro.
Ke tiriroi ati pa. keala tiriroie ati pa.
lelesuio [4] egu egu [5] manaigu.[6] lelesuio egu egu manaigu. bapitoko [7] matasulu.[8]

[D] Ke tiriroi ati pa. ke ala tiriroi e ati pa.
onaroro [1] san tia.[2] oilobiuro.[3] onaroro sang tia famata Frenchman.[4]
Ke tiriroi ati pa. keala tiriroi e ati pa.
aka [5] ngaingaiua [6] ai [7] Teri [8] (Tedi). aka ngaingaiua ai Tedi. barolobo [9] darami.
Ke tiriroi ati pa. ke ala tiriroi e ati pa.

Somanana.[10]

By Diki, a man of Pareparekoa, Mono (he died while I was there); he settled as a boy in Mono from the Banone. He composed this (words and music?) in Fiji (where he probably went to work on the plantations). I had it from Bitiai, who first sang it, and then gave me the words. The music had a general resemblance to that of other songs I heard.

72 Matamalavau

[A] lelesu [1] era tia [2] sara [3] soianai.
iasipa [4] asee agai ke uligu [5] faioananama. aloalomataigu.[6]
iasipa [7] atee agai *my nephew* [8] lelesuioigu [9] ulirang [10] sualo.[11]

[B] agaiĭe [1] iasipa atee agaiĭe tininggu [2] iva fanaafaua ? faialoalomata.[3]
agaiĭe iasipa atee agaiĭe *my gran* [4] lelesuioigu *my grandfather.*
agaiĭe iasipa atee agaiĭe ke.
kaigu onahataiafa egu [5] areai haialoalomata egu.
agaiĭe iasipa atee agaiĭe ke nenenggu [6]

[C] iva fanaafaua ? egu [1] ke nenenggu sigeti.[2]
agaiĭe iasipa atee agaiĭe ke lakaigu ăbu [3] era range bongi ihamoloanita.[4]
agaiĭe iasipa atee agaiĭe ke uligu [5] ăbu [6] egu areai. haiaimalang.[7]
agaiĭe iasipa atee agaiva [8] ke kaigu oiisanahaiing.[9] lelesuioigu.
agaiĭe iasipa asee (atee).

Words and music by Mule (and the words most probably got from him by me). The only one composed by him. He was making another at the time this was obtained.

73 Koma Kompena

(Text of a song from Lavelai in Buim : probably in Telei speech. Untranslated. This text will be given elsewhere. Dictated to me in Alu.)

74 Kopie

(Text of a song from Buka. Untranslated. This text will be given elsewhere. Dictated to me in Alu.)

75 (Song)

[A] siriroi [1] asi onaroi ase ke Samoai [2] ke [3] kekeletena.[4] oikelete [5] matanai [6] Piogai [7]
ke siriroi ase onaroi ase ke Samoai bababasainama [8] sausauanai.[9]
ke tiriroi ate onaroi ate ke siasiana [10] drevanlesui [11] tianai [12] Samoai.

[B] ke tiriroi ate onaroi ate ke Auogi [1] oiarevalomata [2] tianai Samoai oiarevalomata Auogi leang [3] biuna.[4]
ke tiriroi ate onaroi ate ifanaua [5] dreanafairia.[6] dreanafama. ala [7] taramate sara.
onaroi ate tiriroi ate soa kana [8] mane.[9]

[C] ape [1] gu kana mane. kana mane. kana ne [2] lobiuro.[3]
ke tiriroi ate onaroi ate ke soa kana mane. ape egu kana mane. kana mane. ataina [4] biuna.
ke tiriroi ate onaroi ate.

Somanana.[5]

Words and music by the *nitu* Tiong Tanutanu, 'Big' Gorai's son. Made when he was a *nitu*. (Probably written down from dictation, not from the singing.)
This song was not accompanied by *efu*.

76 (Song)

[A] roi atipa ke tiri ati pa ulivara [1] gevu. teteng [2] refativonanáma [3] refativonanáma apagua [4] soa releo.[5]
roi ate ke tiri atee ulibara gevu ati otaiafa [6] ke ati otaiafa. Misu [7] soa efalolio.[8]
roiate ke tiri atee ulivara gevu magero [9] ileo kelama [10] ileo.
[B] magero ala [1] 'nkanua [2] 'nkang soa efamalasuo.[2]
roiate ke tiri atee ulivara gevu amafăŭno [3] iva [4] ma afăŭno. tuanua [5] soa oeaua.
roiate ke tiri ate ulivara gevu faiaimalano [6] ke faiaimalano uliva a gevu natuna magero ke natuna magero. magero ilesu [7] alomatano.[8] magero alomatana [9] apana.
roiate ke tiri ate.

Somanana.[10]

Music and words by the blind man Pili, of Faleta.
Sung without accompanying *efu*.
Dictated by him, probably.

77 (Song) (Tiong Tanutanu ?)

atipa tiriroroi ate iana mang [1] fanadoro sagu [2] tia [3] ianana [4] ke [5] ianana kuleba.[6]
atipa tiriroroi ate kane [7] Kapanta [8] oimate [9] ora sang tianai [10] galia.[11]
atipa tiriroroi ate magero [12] sagu paipa [13] onasaunununafa bokena [14] sauai.[15]
atipa tiriroroi ate sikuna [16] hanadoro sagu tia sikuna marikan.[17]
atipa tiriroroi ate.

By Tiong Tanutanu, eldest son of 'Big' Gorai; made by him (including music ?) when a *nitu*. He is, of course, the celebrated *nitu* worshipped especially in Faleta; see Religion.

78 (Song)

[**A**] olegana[1] tuburo tuboro mang[2] olegana tuboro. faifali-fetafali[3] roiatipa roiate.
ulana[4] maikona[5] maikona mang ulana maikona pakímigu[6] ainama.
ke tiri roi ati pa roi atipa roiate
televamoriaigu[7] momolu[8] mang momolung[9] aruaru.[10]
tiriroiatipa roiatipa roiátě.
[**B**] mekasosofaigu[1] mekososofai egu peta siuruai[2] roiatipa roiate
apu[3] faifamorema[4] apu faiïēfamorema.[5] tautalu[6] faitokama roiatipa roiate.
faialomatiala[7] magero[8] mang faialomatiala egu[9] mata airuma.[10] roiatipa roiate
onaroro san tia Tukena[11] Lauvesa. famata Tukena Lauvesa. roiatipa. roiate.

Words and music by Kopana, ' Big ' Gorai's father.

79 (Song)

[**A**] Fagafuluna ulidendere[1] tele oidede[1] tele tianai[2] gua kiki.[3] roiatipa roiate.
Dimi[4] nai[5] fafamoreaieng[6] famorena[7] (famoreua ?) sēli[8] roiatipa roiate.
failesu lelesu egu tia lesuna[9] kelekuno[10] roiatipa roiate.
[**B**] ulidendere[1] oifagorenafa[2] eguli[3] birui roiatipa roiate.
burisi[4] oifamoreafama[5] burisina[6] bigūŭini[7] roiatipa roiate.
my brother[8] lelesuiaigu lelesuiaigu *my brother* fatavee[9] feromata. roiatipa roiate.
Misbatala[10] lelesuioigu Misbatala natuna Magerisi.[11] roiatipa roiate.
King Victoria lalamioigu.[12] *King Victoria* natuna isiuo[13] roiatipa roiate.

Words and music composed by ' Big ' Gorai in his lifetime.

80 (Song)

onaroiatipa roitiriva roiate ai[1] isiuo[2] alomatio[3] sagu.
onaroiatipapa roitiriva roiate. ai manaigu[4] oiiasinafa.[5] ai magota oisaliiasima.[6]
onaroiatipa roitiriva roiate ai eleana[7] oisali mapelamapelani[8] Loluai[9] ateleni[10] Loluai.
onaroiatipa roitiriva roiate. ai famata fanadoro sagu tia. famata Rumasiu[11] famata Koakai.

Words and music by Mausari, a Bougainville man, living at Pirumiri. For further details on Mausari see Sociology, Religion, § 26 (c). He came from Farinai in Buim.

81 (Song)

King [1] Gorai faialomatiala [2] sara biuang.[3] Asilama [4] lelesuiaigu lelesuiaigu uriang [5] maluke. Asilama oilamilamititi [6] biluau [7] famorena. uligu faifalesaina [8] lepena Asilama. fanua dearebabausu [9] salina [10] Asilama. mamagota [11] angsalikeruku [12] salina [13] Asilama.

The words and music were composed by the blind man Bitiai. I heard Bitiai and 'Jack' (of Faleta) singing it, harmonizing together.

ENGLISH TRANSLATIONS

1 KIRIKOPUTU

[**A**] It was the time of the ripe *kai*-nut. Her mother and father went up to the garden. Kanupea came; then she saw Kirikoputu. She called to her: 'Sister come let us go and pick up *kai*, and gather them together and bring them home.'

Said Kirikoputu: 'Ah! I have no arms indeed,

[**B**] no legs. What can I do now' said she. She refused.

'Oh! well then sister, I will give you my arms and legs' said Kanupea. She gave her her arms; she gave her her legs. They went; and picked up *kai*. Kirikoputu filled up her basket. Kanupea saw it. She asked her for some.

'Oh! sister give me some *kai* for myself: my own basket is not filled' said she.

'Oh! sister,

[**C**] It is mine. I have been at work on my own: I have no arms' answered Kirikoputu.

'Oh well! you have refused me: give me my arms; give me my legs.' she (Kanupea) said. She took them away: she took away the nuts she (Kirikoputu) had. She went off. Kirikoputu is left helpless. She rolls along the ground; she goes rolling along; the road is long. She came to her village.

[**D**] She could not get over the door-sill: she stopped fast at the door of the house. Her mother and father arrived from the garden. They saw her.

'Oh! poor dear, what are you left helpless for?' they said. They carried her; they washed her clean of mud; they washed her, and put her on a bed.

Night came and they slept: day came and they went to the garden. They shut up the house. They took hold of her, they hid her.

Kanupea arrived; she called to her.

'Kirikoputu, come here' said she. She does not see her.

[**E**] She opens the house: she looks for her; and sees her.

'Sister there you are: you *are* there' said she to her. She asks her: 'Come, let us go to pick up *kai*' says she to her. Says Kirikoputu: 'Ah! sister, you left me only yesterday on the lurch' said she to her. 'Oh! to-day I will do right; yesterday I did to you as you say' said she (Kanupea). She gave her

[**F**] her legs; she gave her her arms. They went and picked up *kai*. Kirikoputu's basket was filled. Kanupea's was not. She saw Kirikoputu's basket; and wanted it.

'Oh! sister give me some: my own basket is not full' said she to her (Kirikoputu)

'Oh! sister, it is mine; I have no arms, no legs:

[G] I have been busy about *kai*-nuts for myself' said Kirikoputu. Kanupea got angry. She took away her arms; she took away her legs. Kirikoputu rolls along the ground; she goes rolling and rolling along the ground. The path is long: her body gets covered with mud. She came to the village. She could not get over the door-sill; she stopped fast there. Her mother and father arrived from

[H] the garden. 'Oh! poor dear; why are you left in this plight?' said they. They washed her: they put her on a bed. Day came; they reddened her hair with earth. They put leaves near her, they put firewood near her; they put a cooking pot by her; they gave them to their child.

'If Kanupea comes, and calls to you, you say "I am here, come on"; then she will see you' they told her. They went forth. Kanupea came.

'Kirikoputu, come here' said she.

[K] 'Yes, I am here' she answered.

She (Kanupea) came in; she saw her

'Hullo! sister, why has your head got red?' she asked her (Kirikoputu).

'Well, my mother and father have boiled my head; and it has gone red' Kirikoputu answered.

'Come on, sister, boil me; then I shall be like that' said Kanupea.

'Well, but I have no arms; what shall I do now?'

[L] said Kirikoputu.

'Well, I will give you my arms' said Kanupea.

She gave her her arms: she gave her her legs.

'Come on! get into the pot' she said to her (Kanupea). She got in; she (Kirikoputu) covered the *kore* with leaves. She heaped up wood. The water got hot. She (Kanupea) moved about.

'I shall move about' said she (Kanupea).

'*I* did not do so, when my head got red' she answered. She heaped up wood. She (Kanupea) did not move about. She heaped up wood. She (Kanupea) died inside the pot.

[M] She got cooked. Her (Kirikoputu's) mother and father came back. Her mother and father saw Kirikoputu with arms and legs.

'How is it that you have arms and legs?' they said to her.

'What are you about (?)? Boil garden-food, taro, bananas and yams.' They cooked them. The food was cooked. They ate up Kanupea.

[N] They took her out of the pot; they ate her. The mother and father of Kanupea came to them.

'Where is our child?' said they. 'She is not here' answered Kirikoputu's mother and father. 'She did not come here. Kirikoputu was alone' said they. They were lying. They had eaten Kanupea. Her mother and father went away. That is the end. It is the end. They ate her; that is the end about them.

It is the end. It is over.

2 Magota (The Old Woman)

[A] The people went to the gardens: they planted: they planted taro. An old woman went into the bush. When the people came back home to the village, the old woman went there (to the gardens); she ate raw taro in the garden; she ate yams. When the old woman came to the village (she said) 'a pig has eaten the taro' said she to the men. 'Oh!

[B] we have just come back; a pig has eaten the taro' said the people. They slept; day came; the people went off; and then made a fence. The old woman went into the bush: the people came back to the village. The old woman went there (to the gardens) from the bush. When she came to the gardens she pulled up the fence; she ate the taro. She came back to the village.

[C] 'A pig has eaten the taro' said the old woman; said she to the people; she told them. 'We have just now made a fence, and a pig has eaten the taro' said the men. They slept. Day came; the people went off. Then the men mended the fence: and the old woman went into the bush. The people came back to the village. One man stayed in the garden.

[D] The old woman came there. Then she looked at the garden. The people had gone back to the village. One man stayed in the garden. The old woman ate the taro and yams. She ate them raw. The man saw her. 'The old woman lied: "a pig has eaten it" said she. The old woman has eaten the taro' said the man. He came back to the village; he told the people. 'The old woman lied: "a pig has eaten the taro" said she: the old woman

[E] herself ate the taro,' said he.

'Yes, the old woman lied: "a pig has eaten it" said she' said the men. They dug a pit in the house: they dug it underneath the bed, underneath the old woman's bed. The old woman came to the village. 'A pig has eaten the taro' said she. 'Come here!

[F] then you will speak in your house' said the men. The old woman went into the house. 'I will sit down' quoth she. The bed was broken: she fell into the pit. The men killed her: they killed her: she died.

'Thou didst lie: "a pig has eaten the taro" thou didst say: thou thyself didst eat the taro' said the men.

They slew the old woman: she died: it has been said: it has ended.

It is the end.

3 Oromurui

[A] The men and the women went off. The children stayed in the village. This Oromurui went there; he saw the children. He asked them: 'You, what do you eat every day?' said he to them.

Quoth the children: 'We eat *tita* as food' quoth the children. 'Oh! *tita* is bad: the food taro is good' quoth Oromurui. 'Give me a cooking-pot'

[B] said he. They gave it him. He went into the cooking-pot. He dunged taro; he dunged yam; he dunged bananas. The cooking-pot was filled with food. Oromurui came out.

'Boil it' quoth he to them. They boiled it; it got cooked.

They tasted the taro. 'Oh! a good food' said they.

They tasted the bananas. 'Oh! a good food' said they.

They tasted the yam. 'Oh! a good food' said they.

They ate. They took their fill. Some of it they put by.

Oromurui went back to his village.

[C] Their mothers and fathers came home. They told them. 'You, our mothers' said they to them, 'a man gave us food to-day; do you taste it' quoth they. They gave it to their mothers and fathers. They ate of it; they tried it.

'Oh! it is good food' said they.

'We eat worthless *tita* always' said they.

Night came, and they slept. Day came; and their mothers and fathers went to the garden. These children stayed in the village.

[D] Oromurui again came there.

'Give me a cooking-pot' quoth he. They gave it him. He went into the pot.

He dunged taro; he dunged yam; he dunged bananas.

He came out of the cooking pot.

'Boil it' said he to them. They boiled it.

It got cooked. They ate it.

Oromurui went back to his place.

Those children put by some of the food.

Their mothers and fathers came back. They gave it them; and they ate of it.

'Oh! the food is good. We always eat *tita*, which is bad' quoth they.

Night came and they slept. Day came; and they went once more to the garden.

[E] The children stayed in the village.

Oromurui came there.

'Give me a cooking-pot,' quoth he. They gave it him. He went into the pot. He dunged taro; he dunged yam; he dunged bananas.

'Boil it' said he to them. They boiled it.

Oromurui went back to his place.

They cooked the food; they ate it; they took their fill. They put some by. Their mothers and fathers came back. They ate the food.

'Oh! the food is good. We always eat the worthless *tita*' said they. Night came on; and they slept. Day came; and they got ready for the garden.

[F] Said one man: 'I am going to see the man to-day. Every day he gives the children food.' quoth he.

He went back to the village; and hid.

The children stayed in a house.

Oromurui came there. He spoke to the children.

'Give me a cooking-pot' quoth he.

They gave it him. He went into the pot. He dunged taro; he dunged yam; he dunged bananas.

'Cook' said he to them. They cooked it.

The man came from his hiding-place.

'Hullo! you. Every day you are giving good food to the children. For this I want to see you yourself'

[G] said the man.

Oromurui spoke in answer. 'Well, I am not a man; I am a snake' said Oromurui. He went away to his place. The people came home. He (the man) told them.

'You, it is a snake that gives the children food every day' quoth he. The people heard him.

'Well; he is a kind man. We always eat bad food' said they. They went to him (O.). They bade him, 'You, come to us to our village. You are a good man' quoth they. He went. He came there. He dunged taro;

[H] he dunged yam; he dunged bananas. The people cooked the food. When it was cooked, they tasted it.

'Oh! the food is good' said they.

He dunged, too, taro shoots for planting: he dunged yam planting-shoots: he dunged banana planting-shoots. He gave them to them. They took them to the garden: and planted them. Taro grew; yam grew; bananas grew. The chief spoke unto Oromurui.

'Do thou stay in the *kalofo*: thou belongest to the *kalofo*' spoke unto him the chief.

He (Oromurui) stayed in the *kalofo*.

If people cut up pigs, they give him (some of the flesh) raw. He eats of it always. He stayed in the *kalofo*; he stays always; that is the end of him.

It has been said; it has ended.

It is the end.

4 Tupariti

[A] Tupariti spoke to the men: 'You in three days come to my place' said he to the men.

The village was a different one (from theirs).

They slept; day came; and night came; they slept.

Day came; night came; and they slept.

Their time (of waiting) came to an end. They got ready to go to Tupariti's village. They paddled off. Tupariti was grinding a stone-axe. They reached the place. They saw him; they did not recognize him.

[B] 'It is a commoner' they said. They bade him 'You, go and tell Tupariti; and let him come down hither' quoth they.

He went; he went up to his village; he came to his house. He put on shell arm-rings; and came down to the water. He told his men and they came down. 'Come on!' quoth he.

They came down; and came to the sea.

He addressed them (those in the canoe)

'Land here! this is your village' said he.

They landed. He brought them to the *kalofo*.

Night came; they slept. Day came, and Tupariti made a feast.

[C] They ate. Night came on; and they slept.

Day came and they got ready. They went down to the shore. Again he told them.

'You come back here in ten days' said he to them. They went off. They came back to their village. Night came; and they slept. Day came. Night came again, and they slept. Day came; night came; they slept. Day came; night came again; they slept. Day came; night came again; they slept. Day came; night came again; they slept. Day came; and they got ready to go to Tupariti's village.

[D] They paddled off. They reached it.

Tupariti came down to the shore. He spoke unto them. They went up to the *kalofo*: there they stayed. Night came; and they slept. Day came. Tupariti went off; he cut a tree. He did not fell the tree.

Night came; they slept. Day came; they got ready; they went down to the shore. They sat down in the canoe. They went paddling along the river. The tree which Tupariti had cut fell down. It fell on them; it killed them. They went down to the bottom, they and their canoe.

That was the end of them.

It has been said; it has ended.

It is the end.

5 Arentesi

[A] The chief went to fish. This chief had two wives. Presently they spoke to their mother-in-law. 'Mother-in-law, we are going out: and will catch *ukala*,' quoth they.

'All right, go,' said the mother-in-law.

They went: they caught *ukala*. They came to Arentesi's place. Arentesi was playing the *makomako*. They came upon him; and he fornicated with them. They finished; and came home again. They boiled the *ukala*; they gave to their mother-in-law. She ate.

Their husband

[B] came back again. Night came; and they slept. Day came.

'Come on! let us go a-fishing,' quoth their husband. They went off.

Those women, his wives, again spoke to their *tete*.

'*Tete*, we are going to catch *ukala*' said they to her again. They went off. They came to Arentesi's village. They went to him: he fornicated with them. They came home. They boiled their *ukala*, they cooked them ready. They gave to their *tete*. She ate the *ukala*.

Their husband arrived back.

[C] They gave to him; he ate of them.

Night came; they slept. Day came.

'Come! to the fishing,' said their husband.

He and his men went off.

The women, his wives, again went to catch *ukala*. They came to Arentesi's place. They went to him. He fornicated with them. They finished fornicating. They came home. They boiled them (the *ukala*). They gave *ukala* to their mother-in-law. She ate them.

Their husband came back. They gave him (some). He ate.

Night came: they slept. Day came.

'Come! to the fishing,' said their

[D] husband. He and his men went off.

His wives went to catch *ukala*. They reached Arentesi's place.

(Said) their mother-in-law: 'Oh! why do my daughters-in-law go every day to catch *ukala*. To-day I will follow them; I will hide; and watch them,' quoth their mother-in-law.

She followed them. She went: and hid. She watched them. They were fornicating.

'Oh! my daughters-in-law do wrong,' quoth she. She went back.

Her daughters-in-law arrived. They cooked the *ukala*. They cooked them ready. They gave of them to their mother-in-law. She refused them. Her son came back

[E] from fishing. She told him.

'Oh you: your wives do adultery every day. Arentesi fornicates with them,' said she to her son. She told him.

'Oh! mother, this Arentesi shall die to-morrow,' said the chief.

Day came; he went forth from the house. He bade his men. He said to them: 'Come on! we will kill Arentesi,' said he to them. They went off. They reached him. Arentesi was playing *makomako*. They fell on him. Arentesi went into his hole. They came away: they reached home.

'Oh! I haven't killed Arentesi,' quoth the chief. He went into his house. He killed his wives. They died.

It has been said: it has ended.

It is the end.

6 Levakia Nitu

[A] A man and a *nitu* went; and fished. The man caught a fish. He gave it to the *nitu*; he gave it him. 'There's a fish for you: string it' he told him. He (*nitu*) took it. He ate it raw as it was. The man caught another fish. He gave it him. The *nitu* again ate

it raw. They went on further. He (man) killed another fish. Again he gave it him. Again he (*nitu*) ate it raw.

[**B**] The man did not know about things. They went on further. They caught more fish.

'There you are; take it' quoth the man. He (*nitu*) took it. He ate it raw. They went on. They caught more fish. Again he gave it him. Again he (*nitu*) ate it raw. They went on. He caught more: again he gave it him (*nitu*). Again he (*nitu*) ate it raw. Again they went on. They caught more. Again he (*nitu*) ate it raw. They went on. They caught a lobster (?).

[**C**] He (man) gave it him. He (*nitu*) ate it. He made a noise. He crunched with his teeth.

'Hullo! I said "(it is) a man". I was wrong. It is a *nitu*' quoth he. The man was afraid. He took out a head-louse.

'O thou! do not kill me: put me on a rock, in a crack in a rock,' quoth the louse.

He (man) put it there. The man ran away: he went away.

The *nitu* waited till he was tired.

'Come here, thou' quoth he.

The louse spoke: 'uu' cried the louse.

He (*nitu*) shouted in answer.

'Come here' said the *nitu* again.

[**D**] He called out till he was tired. He went; and looked at it (the rock ?). The man was not there; there was only the rock.

The louse was speaking from out of the rock.

He kept on saying: 'I am here. I haven't run away,' the louse kept on saying.

The man went off; and came to his village. He spoke to them:

'Ye! hasten: dig a pit. A *nitu* is coming here soon,' said he.

They dug a pit.

(Said) the *nitu*: 'Oh! the man has run away from me. What does he mean by running away?' said the *nitu*.

He went after him. He ran. They covered up the hole with leaves.

The *nitu* went running on. He reaches the village.

'Where is the man? What does he mean by running away?' said he.

'He is here: come on!' said they.

He went. He trod on the pit. He fell in. They killed him

'I made a mistake. I made a mistake' said he.

He died. They buried him. That was his end.

It has been said. It has ended.

It is the end.

7 Tipini (Pig-Netting)

[**A**] 'Come! let us make a *fuoto*-net,' said the Frog and the Wasp.

They made a net. They made it. They went on making it, and making it, and making it. They finished.

'It is done. Come on! let us go into the bush, let us catch pigs with the *fuoto*-net,' said they.

They went into the bush. They set the net. They planted the two posts.

Quoth the Frog: 'You go now and drive the pigs hither' said he to the Wasp. Sibubuu went away into the bush. He drove up pigs.

(Sing the following) '*Kapa kapa napunaapu tunetuune tuatuanu*' (End song) quoth the Wasp.

[**B**] The pigs ran up. They trod on the Frog. They went off.

'Oh! brother-in-law, I haven't killed them,' quoth the Frog. He told the Wasp. The Wasp got angry.

'Oh! you are a worthless fellow, Frog,' said the Wasp. 'Come! you go again,' said he to the Frog.

He (Frog) went off to drive the pigs. The Wasp stayed by the *fuoto*-net. The Frog went off into the bush. He drove up the pigs.

(Sing the following:) '*Timutimu napunaapu tune tune tuatuanu*' (End song), said the Frog.

[**C**] The pigs ran up. They were caught in the *fuoto*-net. The Wasp ran up. He killed one; he killed a second; he killed a third. He killed three.

The Frog came up.

'You are a worthless fellow,' said the Wasp; 'I have killed three,' said the Wasp.

'Cut a stick and bring it me; we will carry the pigs,' said the Wasp.

The Frog cut a stick and brought it. They lifted up the pigs; and took them to the shelter-house. They brought the pigs there. They cut them up.

[**D**] Sakusaku heard them. His grandchildren told him. Said they: 'Grandfather, the Frog and the Wasp have killed pigs and brought them here,' quoth they. Sakusaku got to know.

'Right. I will go at once; and have a look at them,' quoth Sakusaku. He went off; and went to where the Wasp and Frog were. He came to them.

'Hullo! grandsons,' said he to them, 'are you cutting them up? You keep still, I will cut them up,' said he to the Frog and the Wasp. Sakusaku cut up (the pigs). He tricked Sibubuu and the other.

'This is no good; that is good'

[**E**] he told them. He gave them the pig's liver. He took away the pig's body.

'I will take it away now; and throw it into the river,' he said. He tricked the Wasp and the Frog.

He took it away. He went to his house: he reached it. He cooked it. He and his grandchildren ate it. The Frog and the Wasp cooked the liver and the dung in it. It was cooked ready. They ate it with its dung. While they were eating a man came up.

[F] ' Hullo ! you ; what are you eating ? ' quoth he to them.

' Pig ; our pig. We killed it,' quoth they.

' Oh ! this is not pig ; this is no good. It is liver, pig's liver ; this is its dung,' said he.

' Indeed ! Hullo ! Sakusaku has tricked us. "This is good" he told us ; and so he took our pig's body away, and he gave us the liver ; so we have eaten what is bad,' quoth they.

' Come ! let us go again, and kill pigs to bring home. If he hears us and comes here again, then I will kill him,' said the Wasp.

They went off. They put the posts in the ground. The Frog went off ; and drove up the pigs.

[G] (Sing the following :) ' *Timutimu napunaapu tune tune tuatuanu* ' (End song), quoth the Frog.

The pigs ran up. They got caught in the net. The Wasp ran out ; and killed two. He called out to the Frog.

' Frog ho ! Come here I have killed two,' said the Wasp.

The Frog came up.

' Cut a stick and bring it here ; we will carry the pigs,' quoth the Wasp.

[H] The Frog cut a stick and brought it. They put the pigs on the stick ; and carried them. They took them to the shelter-house. They put them there. Sakusaku's grandchildren saw this. They went off.

' Grandfather, the Frog and the Wasp have killed pigs and brought them back,' said they to their grandfather. Sakusaku got to know.

' All right ! I will go at once ; and have a look at them there,' quoth he. He went off.

' Hullo ! have you had a kill ? ' said Sakusaku.

' Yes ! we have had a kill,' they answered him.

' I will cut them up,' quoth Sakusaku.

' Yes, come here ! and cut them up,' said they to him.

He went ;

[K] and took hold of the pigs ; he went on cutting them up.

' This is the body, which is no good ; this is good,' he told them. He gave them the pig's liver. The Wasp got angry. He attacked Sakusaku. He killed Sakusaku. He slew him. He died.

It has been said ; it has ended.

It is the end.

8 Merafa

[A] A woman got with child. Time went on, and went on ; she brought forth. The baby was born. Time went on, and on. Its mother died ; and its father died too. It became an orphan. Its grandmother took care of it. She went on taking care of it. It grew. It crawled about. Time went on, and on ; and it learned to walk. Time went on and on, and it became a young man.

'Hullo! grandmother, give me a bow,' said the child.

Quoth the old woman: 'Oh! my dear, there is no bow,' quoth the old woman.

'Well oh! well; I will go and get the wherewithal; and

[B] you shall make me one,' said the child.

'All right, dear, go; and get it,' said his grandmother to him.

He went off. He cut; and he split down *maumau*-palm. He brought it to the village; he arrived there.

'Granny, I have brought (wood for) a bow; do you make it,' quoth he.

'All right; give it me,' quoth his grandmother.

She made it; she finished it off. She and her grandson strung the bow.

'Granny, *manato*-arrows,' quoth the child.

[C] 'Go and get *manato*, the leaf of a sago-palm,' said she to her grandson.

He went off. He brought back *manato*. He took up his bow. He went hunting birds with his bow. He shot birds and brought them home; and gave them to his grandmother. She ate them.

Night came; they slept. Day came; and again he went. Again he shot opossums, and brought them back. He took them home. He came to the village. He gave them to his grandmother; she ate them.

Night came; they slept. Day came; and again he went off. He went to kill fish in the sea.

[D] He shot fish. He shot fish. He brought them; and reached his house. He gave them to his grandmother: she ate them.

The child grew very big. He came upon young women in a river; and bathed. The girls saw him.

'i——, you, whom are you going to bathe with? Cum matre cois' quoth they. 'Are we like Merafa? *We* indeed are commoners. Merafa is a goodly *mamaifa*,' said they.

He heard them. He went back home; and slept. Day came.

'Granny, do you go to the garden;

[E] and bring me back taro,' said he to his *tete*.

She went off; and brought it back. The old woman came back. She cooked; she cooked it ready. She broke coconuts; and made *pisu*. She cooked the *pisu* ready. She gave it to her grandson. He ate. He took his fill. He got ready. He let his grandmother know.

'Granny; I am going to see Merafa, the *mamaifa*. I am always hearing talk about her,' quoth the

[F] child.

'Oh! Granny, good-bye, I am going,' said he. He went off. He went, and went, and went on. He came to a village.

'Ho! poor you! Whither are you going?' said the people to him.

'Well; I am going to look at the *mamaifa*, Merafa. I am hearing the talk about her; that is why I have come here,' quoth he.

'Oh, you! Go back. Merafa's mother is a bad woman, an ogress. If she sees you, she will eat you,' they said.

'Enough,' said he.

[G] Said a man to him: 'Alas, for you! Go back,' said he.

He refused. He went on his way. He went, and went on. He came to a village.

'Ho! poor you! Whither are you going?' they said to him.

'Well; I (said), "I will look at the *mamaifa*," I said. That is why I have come here,' said he.

'Oh! you go back. The *mamaifa's* mother is an ogress, a man-killer,' they said.

'Oh! I am not going back. I am always hearing

[H] the talk about her. Now I am going to see Merafa,' quoth the man. He went on.

'Alas for you! If you see that (the) river, (or pool) and it is red, then that is the river (pool) of Merafa's mother,' they told him.

He went off. On he went; and saw a red river (pool).

'Yes; yes that is Merafa's mother's river (pool),' quoth he.

He went on his way. He saw a river (pool) in a clearing. He climbed a tree. He stayed on top of a tree. Merafa and her slave-girls wished to bathe. They went to the river (pool); they reached it. They bathed.

The man saw the *mamaifa*.

[K] He spat.

'Hullo! who is spitting? Does he not know of what is said about me? My mother is an ogress: what does a man mean by spitting into my river (pool)?' quoth the *mamaifa*.

She looked up. She saw him on top of the tree; she saw the man. She sent off her slave-girls.

'You go back,' said she to them. They went up home.

'Come here! Climb down!' said she to the man. He climbed down.

They went off. The *mamaifa* hid him in her house. Time went by; and it grew towards sundown.

[L] The ogress arrived. She had killed and brought home men and pigs. She had brought them back. She put them at the door of the house, her daughter's house. She called to her daughter.

'Merafa, come here! Step over the pigs; step over the corpses; I am going to cut them up,' said her mother.

Merafa refused.

'No I won't; I am ill,' quoth she.

She was lying. The old woman cut them up.

She (Merafa) asked her husband, the *mamaifa's* husband: 'Do you eat human bodies?'

[M] said she to her husband.

'No: I do not eat human bodies: I eat only pig's flesh,' answered the man.

The old woman boiled them. She cooked them ready. She

gave her daughter pigs and human bodies. The *mamaifa* ate the human bodies ; the man ate the pig, only pig.

Night came ; they slept. Day came ; the old woman, the *mamaifa*'s mother, made ready. Quoth the *mamaifa* :

' Mother, if you go far away,

[**N**] you will kill and bring home goodly human beings and fat ; and fine pigs and fat,' said the *mamaifa*.

The old woman went off. The *mamaifa* and her husband made ready ; they made ready to go to the man's village.

They went off, they fled. They launched a canoe, the *mamaifa*'s canoe. They put it in the sea. They waited for the old woman.

She came back. She called to her daughter :

' Merafa, come here ; step over the pigs ; step over the human bodies,' said she to her daughter. She (*mamaifa*) did not answer the call.

[**O**] She called to her till she was tired.

' Oh ! where is my daughter ? ' quoth the old woman. She ran.

She saw her daughter. She and the man were in the canoe. She (*mamaifa*) spoke to her from afar.

She saw her daughter. She and the man were in the canoe. She (mamaifa) spoke to her from afar.

' Mother, farewell ! I am going off. You are an evil one : you are a man-eater. I want to marry : therefore I am going off,' said the *mamaifa*.

The old woman, the *mamaifa*'s mother, went on bewailing. She wailed till she could no more ; she stopped.

The *mamaifa* (and the man) went to the man's village. They reached it. She married ; she married the man. That was the end of them.

It has been said ; it is ended.
It is the end.

9 Mamaifa Angifasilu Kokong

(The *mamaifa* whose taro was eaten by another.)

[**A**] They worked at the garden. Day came, and they went off. They cut the ground clear of weeds ; they went on cutting the ground clear.

Night came ; they went home. Day came ; and they went inland. They cut down trees ; they finished cutting down trees. It grew towards sundown ; they went home at night. They slept. Day came ; and they went off again. They made fences. They made fences. It grew late ; they went home to the village at night. They slept. Day came ; they went off ; and swept up the leaves.

They went on sweeping. It grew late. They went back

[**B**] to the village at night.

They slept. Day came. The chief came out to the *kalofo*. He spoke to the people :

' Go ye to my garden, and plant taro,' said he to them.

They went. They planted. They went on planting. Night came; they went home. They finished working. As time went on the garden grew up; the taro grew strong. They weeded it. They finished weeding. They stopped weeding. The garden grew up, and

[C] the taro.

'To-morrow ye shall go, and ye shall scrape taro,' quoth the chief.

'The *mamaifa*, my daughter, is to go,' quoth the chief.

The *mamaifa* and her father's wives went. They scraped taro. The *mamaifa* pulled out only her taro, *tungkesia*.

They went on scraping: and it grew late. They got ready to go to the village. They went down home. They reached the house.

The *mamaifa* put away her taro *tungkesia*, only.

Night came; they slept. Day came. Time went by; again it was night; and they slept.

[D] Day came; and they woke.

The *mamaifa's manai*—a man, the brother to the *mamaifa's* mother, and the chief's brother-in-law—was hungry.

He spoke to his wife: 'Go, and tell your sister-in-law; and let her give me a little food,' quoth he; quoth he to his wife. She went; and came to her sister-in-law's house.

'Hullo! what are you come for?' said the chief's wife.

'Your brother is hungry: that is why I have come here,' said she; said she to her sister-in-law.

'Well; there is no food,' said the chief's wife. She looked for food. She saw the *tungkesia* which her daughter had put by.

'There you are, only one that his niece has put by: let him eat it.

[E] Roast it, and give it him,' said she to her sister-in-law.

'There is no cooked food,' said the chief's wife. She (the other) took away raw taro, the taro called *tungkesia*. She took it with her. She roasted it. She gave it to her husband. The *mamaifa's* uncle ate it. He ate his fill. The *mamaifa* came into the house belonging to her, and her father and mother.

Her mother spoke to her and told her.

'About your taro: your uncle was hungry, and his wife came here.

[F] She spoke to me: "Your brother is hungry" she said to me. I gave her your taro,' said the *mamaifa's* mother.

The *mamaifa* learned of it; she wept. As she wept, night came on. Day came. Her mother and father got ready for the garden:

'Come! let us go up to the garden,' they said to her.

The *mamaifa* refused. Her mother and father went up. The *mamaifa* and her sister were there, the younger sister. The *mamaifa* and her sister went and spoke to their grandmother:

'Grandmother; redden our hair,' said they to their grandmother.

'Oh! I am a useless old woman; you and your sister are *mamaifa*; your heads are taboo. I

[G] am a worthless old woman,' quoth their grandmother.

Quoth her granddaughters: 'Oh! you are none other; you are our own grandmother,' said they to her.

Come ! we will wash you,' said they.

They took her to a river. They washed their grandmother's body. They finished washing her. They took her into the sun ; she warmed herself in it. That was all about her.

They took her to the house. They gave her red earth. She first reddened her eldest granddaughter's head. When she had finished her ; she then reddened her younger granddaughter. She finished doing it.

[**H**] They finished having their heads reddened. They put on arm-rings. They put betel-nut in their hand-baskets ; they got ready.

' Grandmother, good-bye. We are going off ; we are running away,' said they to their grandmother.

Their grandmother bewailed them. She went on wailing. Her granddaughters went off ; they ran away.

' Oh ! my granddaughters,' said the old woman. She was saddened.

The chief and his wives came back.

' Oh you ! my grandchildren, your daughters, have run off' she told them.

The chief and wives wailed.

[**K**] The *mamaifa* and her sister as they went on and went on came to a village.

' Ho ! ye *mamaifa* ; why have you come here to-day ? ' quoth the men and women.

' We were vexed ; that is why we have come here,' they answered.

' Well : whither are you going ? ' asked the people.

' We are going to the old man's place,' said they.

' Oh ! don't go :

[**L**] the old man's daughter is an ogress,' said they

' Enough ; all right,' they (the girls) answered. They went on their way.

On they went ; on they went ; on they went ; and they came to a village.

' Ho ! ye *mamaifa* ; whither are ye going ? ' asked the men and the women.

' I and my sister are vexed ; that is why we are going to the old man's place,' said the (two) *mamaifa*.

' Oh ! the old man's daughter is an ogress,' they said to them.

' Well ; it's all right,' said the two *mamaifa*. They went on their way.

[**M**] On they went ; on they went ; on they went ; and they came to the old man's place.

They beat the drum ; the old man's drum in his *kalofo*. The old man heard it.

' Hullo ! who is beating my drum in my *kalofo* ? ' said the old man, the old man, the chief. He came out of his house.

' I will look,' quoth he, ' in the *kalofo*.'

He went. The *mamaifa* were in the *kalofo*. He saw them.

'Oh! whence have you come?' he asked.

'Well; we have come to

[N] your place; your grandson is to marry us,' said the (two) *mamaifa*.

Again spoke the old man: 'Oh! my grandson's mother, my daughter, is evil; she is an ogress. If she sees you, you come off well,' said he to them.

'Enough! it's all right,' said the (two) *mamaifa*.

The old man took them to his house. He hid them. A *pirate*-bird went off; it flew; it went to where the old man's grandson was. The pirate went off; it flew; it reached the chief's place.

[P] The chief was the old man's grandson. The *pirate* perched on the roof. It spoke forth

'The old man has hidden women, two *mamaifa*, in the old man's place,' said the *pirate*. It spoke forth. The chief heard.

'Oh! a bird (is saying) "the old man has hidden two *mamaifa* in his place; they are there," the *pirate* is saying,' quoth the chief.

He went off to his grandfather's place; he reached the *kalofo*. He beat the drum again. The old man heard.

[Q] He came forth.

'I will have a look,' quoth he. He went, and reached the *kalofo*. His grandson was there.

'Hallo! grandfather, come here,' said the chief.

'What do you want, my dear?' said the old man.

'A bird told me. It said to me "the old man has hidden two women, *mamaifa*, in his place," said the bird. I got to know. That is why I have come to your place,' said the chief, the old man's grandson.

[R] Then spoke the old man:

'Ah! my dear; your mother is an evil woman; an ogress she is. Those women are comely. You might marry them,' quote the old man.

'All right grandfather, they are my wives,' quoth the chief.

'Come on! I will look at the women in your house,' said the chief. He and his grandfather went.

They reached the old man's house. He saw the women.

'Oh! the women are comely; they are wives for me,' said the chief.

'Grandfather, let my wives stay in your place; my mother must not kill them'

[S] said the chief. The old man spoke in answer:

'Oh! my dear; you take away your wives,' said the old man.

The chief took them to his place. They drew near the village. He hid them. The chief went forward by himself. He went into his house. He let his head-wife know.

'I have brought back fellow-wives for you. They came to my grandfather's place. I saw them there: I have brought them back here. Come; look at them; they are near the village' quoth the chief.

[**T**] He took his head-wife with him. She saw her fellow-wives.

'Hullo! my dears; come here. That man, our husband's mother is an evil woman, an ogress,' their fellow-wife told them. She took them with her.

The old woman went to her son. He killed her; he slew her.

He (chief) spoke to his fathers-in-law; he said to them: 'You, my fathers-in-law, burn my mother's body,' said he to them.

They took the old woman (her body) with them: her son's fathers-in-law burnt it.

The chief married the two women, the *mamaifa*.

'The old woman shall not kill my wives,' said her son. Therefore her son killed her. She died. She disappeared. The ogress was no more.

It has been said; it has ended.
It is the end.

10 Sisiako (The Crab)

[**A**] A dog went and took the skin off a coconut: he finished skinning it. He wanted to break it (the nut). 'I'll break it,' quoth he.

He went; and climbed up a hill. He threw down the coconut. It hit on to a rock. It was not broken. He went, and saw it.

Again he went up the hill. He threw down the coconut. It was not broken. He went; and took hold of it. Again he went up the hill, and threw it down. It did not get broken. He went; and saw it. He threw it down again. It did not get broken. He took hold of it. Again he went up the hill. Again he threw it down.

[**B**] It was not broken. It hit against the door of the crab. He came out from his hole. He saw the dog.

'Give it me; I will break it; and you shall eat it,' quoth the crab. He (dog) gave it. He (crab) broke it. The crab went inside (his hole). He carried off the coconut.

The dog (said); 'Oh! what does the crab mean by carrying off my coconut?' said the dog. He got wrath.

Night came: the crab wished to take a stroll. He came out of his hole. The dog saw him: and killed him. The crab died. 'You ate my coconut. That is why I have killed you,' said the dog. He killed the crab. He ate it. He slew it.

It has been said; it has ended.
It is the end.

11 Kuau (The Frog)

[**A**] A frog was grinding a *pakusi* by a river.

A man went forth; and came across the frog. He came to the river.

'What are you doing' said he.

'I am making a *pakusi*,' said the frog.

'Give it to me; I will have a look at it' said he (man). He gave it to him: he (man) was tricking him.

The man took hold of his *pakusi*: and threw it into the river, into deep water.

'Oh! why have you thrown away my *pakusi*?' quoth the frog.

[**B**] The man went back to his village.

The frog dived and looked for his *pakusi*.

He saw it; he took hold of it. Again he ground it on a stone. The man reddened his hair, and came back. He came back again. He came upon the frog. He again saw him by the river.

'Are you there?' quoth he (man) to him again.

'Yes' answered the frog.

'Give me your *pakusi*; I will have a look at it' quoth the man.

'Once you tricked me; and threw away my *pakusi*' said the frog.

Spoke the man: 'Oh! that man was another, who threw away your *pakusi*' quoth the man. 'Give it to me, I will look at it' quoth he.

He gave it him. He (man) took it: and threw it into the river, into deep water.

'Oh! you have gone and thrown away my *pakusi*,' said the frog.

[**C**] He (frog) got angry. The man went back to his village. The frog dived down. He looked for his *pakusi*; he took it out of the water. Again he ground it on a stone.

The man put *gorau* on his arms. Again he came back. He came upon the frog by the river. The frog was grinding. He saw him (frog).

'Is it you there?' quoth he (man).

'Yes' said the frog.

'Give me your *pakusi*; I want to look at it' quoth the man.

'Oh! once you tricked me'

[**D**] said the frog.

'Oh! that was another man who tricked you,' said the man. He gave it him (man): he took it. Again he threw it away into the river, into deep water. The frog was wrath.

'Hullo! why have you thrown my *pakusi* away into deep water?' quoth the frog. He was angry.

The man went back to his village.

The frog dived again into the river, into deep water. He looked for the *pakusi*. He could not see it. He looked for it till he could no longer; he looked for it till he was tired. He ended up by the water: he stopped by the water side; that was the end of him.

It has been said; it has ended.

It is the end.

12 Afilu (Pig-Hunting)

[**A**] He fed the dogs: he used to feed them. The dogs grew big; he gave the dogs a magic. He went off, and hunted wild pig.

He went on pig-hunting. He killed two. He came home. Night came on; then day. He went off again. He hunted pig; he went

on hunting pig. He killed two. He went home. Night came on and he slept. Day came; and he went off again. He killed three. He killed three. He came home. Night came, and he slept. Day came; and he went off again.

[**B**] He went on hunting pig. He killed four. He came home; and slept. Day came; and he went off again. He hunted wild pig. He went on hunting. He went on. He went on, and on, and on, and on.

The dogs attacked the pig. It ran away. The woman, daughter of the pig, got angry on behalf of her mother. She killed the dogs.

The man (said): 'Why have you killed my dogs' said he. Said the woman in answer: 'This pig is my mother: your dogs attacked her: that is why I killed them'

[**C**] said the woman, the pig's daughter.

'Oh! you are a comely woman. How was it that a pig bore you?' said the man.

The woman said in answer: 'Yes, my mother is a pig; I am not a woman's daughter,' said she.

'Well, you are my wife,' said the man.

'Quick, come on, look at my things,' said the woman. They went to the woman's house. They reached it. The man saw; he did not speak.

'Oh! that woman has goodly things,' said the man (to himself). He saw *kasisi, kia, perasale.* He got ready.

[**D**] 'Well, my dear, am I a woman? I am a pig. When you go Is hall stop in the bush,' said the pig, the woman's mother.

The woman got ready. She wanted to marry. She put *kia*, she put *kasisi*, she put *perasale* (in a basket).

'Come on!' said she to her husband.

They went away.

'Mother, good-bye; you are a pig; I am of another kind, a woman. That is why I want to be married,' said the pig's daughter. They went away.

They went down to the man's village. They reached it. The women and men saw her. They did not speak.

'Oh! that woman's things are good,' quoth they. They came to know of *kasisi*; they came to know of *perasale*; they came to know of *kia*.

It has been said; it has ended.
It is the end.

13 Doromonu

[**A**] She was roasting taro; taro of the *morokankaga* kind. She was roasting it.

'I am going out: do ye cook my taro,' said she to her father's wives. The *mamaifa* went out of the house. They cooked her taro; her brother came into the house.

Said he: 'Give me taro; I want to eat,' quoth he. He was the taro; he wanted to have it.

'You; it is the *mamaifa's* taro; it is not for you,' they told him.
'Oh!

[B] I want it,' said he.

'Well then, there it is,' said they. They gave it him. He ate it. The *mamaifa* came back to the house.

'I want my taro,' said she.

'Your brother has eaten your taro,' her father's wives told her.

'Oh! why did you give it away?' said she.

She wept. They gave her another in its stead. They roasted another taro.

'Oh! I don't want it. My taro, the *morokankaga* is good; that taro is another kind; I don't want it,' quoth she.

She wept. She decked herself with leaves. She put on *gorau* (shell arm-rings). The *mamaifa* decked herself with feathers. She went to her grandmother. She spoke to her.

'Grandmother, redden my hair,' she said to her.

'Oh! I am a worthless old woman. Your head, *mamaifa* is taboo,' said the old woman.

'Oh! poor dear, are you anyone else? You are no
[C] one else; you are indeed my grandmother. Come here! and redden my hair,' quoth the *mamaifa*.

Her grandmother reddened her hair. She finished it.

She (*mamaifa*) went off. She ran away. She came to Doromonu. She worked herself into it.

'My brother has eaten my taro, therefore I have worked myself down into Doromonu' said (sang) she.

Again she sang: "My brother has eaten my taro, therefore I have worked myself down into Doromonu,' said (sang) she again.

She went on singing. They went after her. Her father's wives and her father looked for her. As she went on singing they heard her. They went to her.

'Let us get hold of her, they said. She went down. She disappeared. She worked her way down below.

It has been said; it has ended.
It is the end.

14 Sakusaku

[A] A man and his wife got ready. They told their children: 'Keep in your village.' They went off. Their children stayed in the village.

Sakusaku came there; he came to the house. He saw the children, two *kai*. He spoke unto them.

'You, are you there? I want food' he said to them. They gave it him. He ate. He took his fill.

'Give me water,' quoth he. They gave it him.

[B] He drank; he took his fill. He dunged in the basket. He gave it to the children.

'There you are, eat' said he to them.

'To us dung is no good,' said the children. They refused it. He got wrath with them. They were afraid. They ate Sakusaku's dung. Sakusaku went away. Their mother and father arrived. They told them: 'Sakusaku has given us his dung; we have eaten it; said they. Their mother and father were wrath. 'Oh! dung is a bad thing,' quoth they.

They slept; when day came, they again went to the garden. These two *kai* stayed in the village.

[**C**] Sakusaku arrived there. He spoke unto them. 'Give me food' said he to them.

They gave it him. He ate: he took his fill.

'Give me water,' said he. They gave it him; he drank: he took his fill. He dunged in the basket; he pissed in the water. He gave them it. They refused it.

'To us, dung is a bad thing,' said they.

He got angry. They were afraid. They ate his dung. He gave it them. 'There you are' said he. They drank his piss. Sakusaku went away.

Their father and mother arrived. They told them of it.

'We have eaten.

[**D**] Sakusaku's dung and piss (?), we have drunk his piss. We refused; he got angry. That is why we ate his dung,' said they.

'Oh! dung is a bad thing,' said their mother and father: they got angry.

Night came; and when day came their mother and father went to the garden.

This Sakusaku went. He came to the house.

'Are you and your *kai* there?' said he.

'Yes,' said they.

'Give me food,' said Sakusaku. They gave it him. He ate, and took his fill. 'Give me water' quoth he. They gave it him. He drank, and took his fill.

He dunged in the basket; he pissed in the water. He gave them his dung. They would not have it.

[**E**] 'To us dung is a bad thing,' said they. He got angry. They were afraid. They ate Sakusaku's dung. They drank Sakusaku's piss. Sakusaku went away. Their mother and father arrived. They told them of it: they said 'We have eaten and drunk Sakusaku's dung and piss,' said they.

'Oh! dung is no good,' said their mother and father. They were angry.

'Oh! to-morrow we will go off: I will come back here and hide, I will see

[**F**] the man.' said their father. When night came they slept. Day came; they got ready. He and his wife went off. The man came back to the village; he hid.

Quoth Sakusaku, 'It is my daily business.'

He went to the village. He reached the house. He saw the children. He spoke to them.

'Are you there?' quoth he. 'Yes,' said they.

'Give me food,' said he,

They gave it him. He ate, and took his fill. They gave him water. He drank, and took his fill. He dunged in the *kabaika*, and gave it them. Their father came forth from his hiding and attacked Sakusaku.

[**G**] He pierced him with a spear. He hit him with a club. He killed him and slew him.

'You have been doing wrong to my children; you have been giving them your dung,' said their father. He slew him (Sakusaku). He killed him. Their mother arrived there. They told her. 'Sakusaku is dead: your husband killed him,' they said to her.

'Yes: he has got what he deserves,' said their mother.

This Sakusaku died. They took him to the sea; and threw him in. That was his end.

It has been said; it has ended.

It is the end.

15 Toloo (The Eel)

[**A**] The people—children, two *kai*—went to the river.

'Let us catch fish to bring home' quoth they. They went. They came to the river. They caught fish: they went on catching them. They saw a small eel. They caught it. They did not kill it; they took it, and brought it away.

'Brother, it is something for us; let us feed it' said they.

They brought it away; they took it to a small pool; and put it in. They went off. They spoke to their mother.

'Mother, cook food, *pisu*' said they.

She cooked pisu, she finished doing it. The *pisu* was cooked. She spoke to her children.

'There, take the pisu'

[**B**] she said to them. They took it to the pool; they gave it to the eel. It ate it, it ate its fill. The children went back to the village. Night came; they slept. Day came; and they spoke again to their mother.

'Mother, cook food, *pisu*' said they to their mother. She cooked *pisu*; the *pisu* got cooked. She gave it to her children. They took it to the pool. They gave it to the eel. It ate it; it took its fill. They went away again. Night came and they slept. Day came; and again they spoke to their mother. She cooked *pisu*; the *pisu* got cooked; they took it to the pool. They saw the eel; it had grown big.

'Oh! brother, our eel has grown,' said they.

[**C**] They gave it food. It ate; it took its fill. They went away.

Night came; that eel went to a big river; and stayed there. Day came.

'Mother, cook *pisu*' said they to their mother. She cooked *pisu*.

The *pisu* got cooked. They took it ; and went off. They saw the pool. It was not there.

'The eel has gone off,' quoth they. They looked for it ; they went on looking. They came to the big river. They called out. The eel came up to the surface.

'Oh ! brother, that is our eel : it is here,' quoth they. They fed it. It ate the food ; it took its fill. They went away. The eel grew very much ;

[**D**] it became huge. They slept. Day came.

'Brother, I am going wild pig-hunting to-day. Do not you go to the river : don't let the eel kill you. When I come back, then we will go to the river ; and give food to the eel. Do not go by yourself,' said he to his younger brother.

The elder went pig-hunting. The younger went off ; he did not take food.

He called to it for no special purpose. The eel came up ; it saw the man ; there was no food.

'Hullo ! why did the man call to me for nothing ; this man is no friend,' quoth it. He killed the man and swallowed him.

When his brother got home from pig-hunting, he spoke to his mother.

'I don't know ; *I* know nothing about it,' said the old woman.

[**E**] 'Oh ! where is my brother ? ' said he. He went to the river. He asked the eel. He spoke to it. 'You, have you not seen my brother ? ' said the man. The eel told a lie. 'I have not seen him,' it said.

'Oh ! come on, spew,' said the man. The eel spewed. It spewed out the man's blood.

'Oh ! you swallowed my brother,' said the man. He mourned him. He went back to the village. He told the men.

'Hullo ! you, our eel has slain my brother,' said he.

'um ' said the men. 'Yes you and your brother fed the eel.

[**F**] You went on feeding it, that is why it has killed your brother' said they to him.

'Yes ; it has done a wrong to my brother ; the eel has done wrong. Do ye make spears,' said he to them.

They made spears ; they finished them. They went off. He called out : 'Come here, eel, I will give you your food,' said he. The man was lying : he was tricking the eel.

The eel came up from the water. They attacked it. They threw at it with their spears. They transfixed it with the spears. It broke (a piece broke out of it). They threw at it again ; they transfixed it ; it broke again (a piece again broke off it). They threw at it again ; they pierced it in the head ; the eel died. They took it.

[**G**] They cut up the great eel with axes. They cooked it on stones. Night came and the eel's body became whole. It came to life. The eel went off to the river. Those men uncovered the cooking stones ; they took off the leaves. They looked at the cooking-stones ; there were only stones.

'Oh ! where is the food ? ' quoth they.

That is all about them. The eel lived. It stayed in the river; it is in the river; it is always there.

It has been said; it has ended.

It is the end.

16 Kirifora

[A] The chief and his wives set forth: they went to the garden: they worked there. They went on working. Night came on; and they went home. When day came they went again to the garden: they went on working. They heard a dog in a cave: it had brought forth. The puppies were whimpering.

'Oh! I will have those dogs' quoth the chief.

They brought them to him; they fed them; they went on feeding them.

[B] He gave orders to his men; they killed opossums and brought them back. He fed them (the dogs); he fed them every day. They grew big. One day the men went up to the chief's garden.

'Let us cut down trees; then the chief will do planting,' said they. They went up. The chief went; and followed his men. His dogs smelt an opossum; and killed it.

'Oh! it is an opossum for my dogs; cook it,' said he to his men in the garden. They cooked it.

[C] He gave it to his dogs.

Night came on, and they went back home.

Time went on, and on; and they (the dogs) grew big. He wished to go hunting wild pig.

He took the dogs with him. They attacked a pig. He killed it; and hung it on a stick.

He went back. He came to the garden.

'Come on! let us go home. I will tell the men,' said he to his wives. They went back home. He bade the men:

[D] 'Do ye go; and bring back the pigs,' said he to them. They went: they brought two. They cut them up in the meeting-house. They cooked them; and ate them.

They spoke, and the chief heard them.

'Oh! the pigs are no good: there is no fat; they are thin. The snake's pigs are good; they are fat,' said they.

'Hullo! why do my men talk like this about the pigs? Wild pigs are not fat: fed pigs are fat,' said the

[E] chief.

Day came; and he went again. He killed ten pigs; and came back. He gave his bidding to his men.

'Do ye go and bring back ten pigs,' said he. They went; they brought them back; they cut them up. Again they said: 'The pigs are thin; they are no good. The snake's pigs are fat' said they.

He heard them. He was angry. He did not let them know. He kept his peace.

Day came. 'Redden your hair,'

[F] said he to his men. They reddened their hair.

'Do not go away' said he to his men.

The chief bade his wives: 'Do ye go; and bring back taro for me; and cook *pisu*,' said he to them.

They went and brought it back. They cooked *pisu*. They brought back betel for him; and gave it him. He put it in his net. He went forth to the meeting-house.

'Get ye ready; let us go,' said he to them.

They got ready.

'Where are we to go?' said they.

[G] 'Well we will go. Whenever I kill pigs, wild ones, and give them to you; and you eat them, (you say) "Oh! the pigs are bad ones and thin; the snake's pigs are fat" you say' said he to them; 'That is why I want you to go' said he to them.

'Oh! what shall we do now? the snake is a man-killer' quoth they.

'Come on!' said he to them.

They went off; they went on, and on; and they came to a village.

'Ho! Kirifora: you and your men, whither are ye going?'

[H] said they to him.

'Yes, it is me. I have come to the snake's abode. Whenever I kill wild pigs for my men, and give them to them, and they eat them (they say) "They are lean and no good" they say; "the snake's pigs are good ones" they say. I have got angry; so I have come to the snake's place,' said Kirifora.

'You are mistaken: go back. If you go to the snake's place you won't come back; the snake is a man-killer' they told him.

'I mean to go' quoth he. He went on again.

[K] On he went; and he came to a village.

'Ho! Kirifora: you and your men, whither are ye going?' said they to him.

'I am going to the snake's abode' quoth he.

'Go back. Don't go on: the snake is a man-killer. If you go to his abode you won't come back' they told him.

'I mean to go' quoth he. He went on; and they went on again. They came to a village.

'Ho! Kirifora: whither are you going?' they asked him.

'I and my

[L] men are going to the snake's abode' said Kirifora.

'The snake is a man-killer; go back' they told him.

'I want to go' said he. He went on.

'Are you going? If you go on you will see the old woman. If you speak to her she will tell you (the way)' said they to him. He went on. On they went: they saw the old woman.

'Old woman!' said Kirifora. The old woman came out of her house. 'Who are you?' quoth she.

'My name is Kirifoa' said he.

'What have you come here for?' said she.

'I am going to see the snake's abode.

[M] Whenever I kill wild (pigs) for my men, and give them to them (they say) " the pigs are no good ; they are not fat ; they are lean : the snake's pigs are fat " my men say. So we have come here ' quoth Kirifora.

The old woman answered :

' No, do not go ; go back ' quoth the old woman. Kirifora would not. They went off again.

' If you go to his *kalofo*, you will see the snake.

[N] If you beat the drum, he will hear ' said she.

They went on their way. They came to the snake's *kalofo*. His men were afraid ; they did not stop in the *kalofo* ; the chief went in alone. He beat the drum ; the snake heard it where he was.

' Hullo ! who is beating my drum ? I am a man-killer. Does he not know ? ' said he. ' Go ; look at the man ' said he to his grandchild ; the snake's grandchild was like his grandfather. His grandchild went forth. ' Who are you ?

[O] It is our *kalofo*—mine and my grandfather's ; you have come here ' quoth he

' Yes, I am Kirifora, my name is Kirifora ' quoth Kirifora.

' Well, why have you come here ? ' said the snake's grandchild.

' Well, whenever I kill pigs and give them to my men, and they eat them, they say " oh ! the pigs are no good ; the snake's pigs are fat and good " they say. That is why I have come here : that is how it is,' quoth he.

He (grandchild) went away ;

[P] and told his grandfather. The snake went there. Kirifora and his men were frightened ; they ran away.

' Hullo ! Kirifora. What are you afraid for ? Come here, let us talk, and take betel. I will give you pigs ' the snake kept on saying ; but Kirifora kept on running. He (snake) followed them ; he drove them along in front. They came to a village ; they left a village behind them. He drove them on and on. Kirifora and his men reached their village.

' Hurry up !

[Q] go into my house ' said he to his men. ' Not one child, nor one woman go away ; go all of you into my house ' said he to them. They all went into his house. They went in. The snake kept shouting out ' Hullo ! Kirifora, where have you gone friend ' he kept on saying. He came to Kirifora's village. Kirifora had made his house fast shut. He saw Kirifora's house.

[R] ' Kirifora, ho ! ' quoth he, ' whither have you gone ? ' said the snake.

' Yes : this is my house ; come here,' he answered. He (snake) saw his house.

' Where is the door of the house ? ' asked the snake.

' Oh ! there's no door ' said Kirifora.

He (snake) wound himself round the house.

' Ho ! Kirifora, why don't you come out ? ' said the snake.

He wound round it, and round, and round, and round; he went on winding till he could no more. Then he rested. The house was fast shut.

'Ho! your house is fast' said the snake.

[S] 'Come on! go on winding,' said he (Kirifora).

He wound, and wound, and wound. The snake used up all his body.

'Now then! I am coming out' said he (Kirifora).

'I am going to open the door of the house' quoth he.

'*Tang*' said he. He cut him (the snake).

'*Tang*' said he again. Again he cut him.

The snake died. Kirifora and his people came out. All the people again went (to the snake's place). All the village went to the snake's house, and to his *kalofo*. 'Let us look'

[T] said they.

The snake's house was full of bones. They killed his grandchild: he died. They brought back the pigs, the snake's pigs. They came back.

There were no things in the house, the snake's house: only bones. The people, and all the villages came back home.

'It is all right about the snake now; he is dead' said the people. Kirifora and his men brought back the pigs. They brought back the pigs. They reached their village.

It has been said: it has ended.

It is the end.

17 Busoi

[A] The chief and his wives went to the garden. They set to work. They worked on. Night came on; and they went home. They took back a *busoi*. The wife who was *ansana numa* kept it by. She hung it up. They slept. Night came; and day came. They went up to the garden. They worked there. This *busoi* came forth; it became a woman. She cooked food, food for the chief. She cooked it.

[B] She finished it. She then cooked food for the chief's wives. She finished it. She put it up on a rope. This *busoi* went and became *busoi*; and stayed hanging on the rope.

The chief and his wives came home from the garden. They saw the food.

'Hullo! who has cooked the food?' said they.

'Let us eat this food' said the chief and his wives.

They ate it. Night came; and they slept. Day came; and they went to the garden.

This *busoi* became a woman from off the

[C] rope. She came forth. She cooked the food for the chief. She finished doing it. Then she cooked the food for the wives. She

finished doing it. She put it on the rope. This *busoi* went off; she became *busoi*.

The chief and his wives arrived home from the garden. He and his wives ate the food. Night came and they slept. Day came: and the chief said: 'You women go to the garden: I am going to hide: I will see what it is that cooks the food every day,'

[D] said he.

The wives went off to the garden. The chief hid. Busoi came forth; the chief saw her.

Said this chief: 'Oh! a comely woman. She it is that cooks the food which I eat.'

He took hold of her by the hand.

'Ho! you are a wife for me' quoth the chief.

Then said Busoi: 'I am not the daughter of a woman: I am a vegetable, *busoi*, my name is Busoi' said she.

'Enough: you are my wife' answered the chief.

After a time, the wives

[E] came back home from the garden. Said the wives: 'Oh! is it you who cook the food always?' said the wives. 'You are our fellow-wife' said they.

The chief married her.

Time went by; time went by.

(Said) the chief: 'Come let us go to fish' said he.

He bade his wives. Said he to them: 'O you; I am going fishing: do you go to the garden; and weed' said he to them.

The chief went off. The wives

[F] went to the garden. They reached it. Said they to Busoi:

'O thou! weed thy namesake' said they to her. She wept. The other wives all weeded other plants. Busoi went on weeding. She touched her namesake. She vanished. She became a *busoi*-plant.

'Oh! women, what are we to do now?' said they.

They were afraid. They told the wife who was *ansana numa*.

'Thou; the woman touched her namesake.

[G] She has vanished' said they.

'um-. Come on; let us go home. Now when the chief comes back he will kill you' said the wife who was *ansana numa*.

They went home. They reached the village.

They reddened the hair of another woman. The chief came in from fishing.

'You, Busoi, there is fish for you' quoth he.

'Busoi is ailing' said the other women.

[H] 'A——! Busoi doesn't know illness' said the chief. Then said the head-wife: 'O you: your wives took your (other) wife to the garden; she touched her namesake: she vanished: she became a *busoi*-plant: she no longer is with us' said the head-wife.

'All right; come out' said the chief.

The head-wife came out of the house. The chief fastened up the door of that house. He burnt it. Those women died. That was the end of them.

It has been said ; it has ended.

It is the end.

18 Kakarubura

[A] It was night. The woman's sister-in-law came (and said) : ' Sister-in-law, to-morrow let us go to the river ; and let us fish,' quoth her sister-in-law.

The *nitu* heard them, her and her sister-in-law.

' All right, let us go to-morrow,' they said.

The *nitu* heard. They slept. In the night her sister-in-law got ill. Said the *nitu*, ' She shall not go,' quoth he. Therefore her sister-in-law fell ill.

Day came ; the *nitu* went.

[B] He looked like (the body of) a woman. He came.

' Sister-in-law, come, let us go a-fishing,' quoth the *nitu*.

' This woman is my sister-in-law,' said she (the woman).

They went off : they fished. They went on fishing. They caught fish. The living woman put the fish in her *kokobui*. The *nitu* caught (fish) : he ate them raw. They caught more fish. The living woman put the fish in her *kokobui*. The *nitu* caught fish ; he ate them raw. Thus they went on doing. It grew towards sundown.

' Sister-in-law, night is coming on ; the sun is going down,' said the living one.

' Sister-in-law,

[C] the sun is still here,' quoth the *nitu*.

They went on further. They went on catching fish. The *nitu* kept on eating them raw. The living woman went on putting the fish in her *kokobui*. They came to a big rock, and saw a little hole.

' Sister-in-law, put your net here,' quoth the living woman.

' *I* am going to put it here,' he (*nitu*) answered.

She put her hand into the hole. They caught the fish. The living woman got to know about it (the *nitu*). She broke the bamboo of the net.

' Oh ! sister-in-law, my bamboo is broken. You stop here

[D] and I will go into the forest, and bring another *aulu*,' quoth the living woman.

She went off. On she went : she dunged. She took a louse off her head. ' I will kill it,' quoth she.

The louse spoke : ' Do not kill me ; put me down on the dung,' quoth it to her.

She put it on the dung.

' While I go on speaking, you will escape, and reach the village,' quoth the louse.

She left it in the dung: and went off. The living woman got away. The *nitu* waited till he was weary.

'Sister-in-law,' quoth he.

'Hu,' answered the louse.

'Oh! come here,' said the *nitu*.

[E] He called to her once more.

'Sister-in-law,' said he again.

'Huu,' answered the louse again.

The *nitu* got angry. He went off.

'I will look,' said he. He looked. There was no woman. He saw the louse; it was on the dung.

'Hullo! it is you that are speaking. I said (to myself) "that is my sister-in-law",' said he. 'You have tricked me' said he; and he killed the louse.

He went off; he went after that woman He reached the village. They (the people) had reddened her hair; and made combs. They had dug a pit: it was underneath a bed.

[F] They made a bed of small sticks. The *nitu* arrived.

'Oh! sister-in-law, thou hast reddened thy hair,' quoth he (the *nitu*).

'Yes: come here; here is betel-stuff for thee,' quoth the living woman.

The *nitu* went and took the betel-stuff; and sat down on the bed. The bed broke. The *nitu* fell into the pit. They killed him. He died.

'Sister-in-law, to-morrow thou shalt die: I am dying to-day,' said the *nitu*. He died.

Night came; and day came; and in the morning that living woman died too.

It has been said: it has ended.

It is the end.

19 Batafa (The Woman)

The woman is a *nitu*; her name is Manitogo. She is one that kills men and women.

If the *nitu* sees a goodly man, the *nitu* becomes a woman.

When the man copulates with her, he dies.

If the *nitu* sees a comely woman, then it becomes a man; and when he tups the comely woman, the woman dies.

It (the *nitu*) belongs to a man. One man sees it, and speaks to it. It is a man's *nitu*.

It has been said: it has ended.

It is the end.

20 The *Manualai*

[A] Once upon a time: once upon a time; a woman got with child; she got with child. She brought forth a *manualai*-bird.

'Oh! my child is a bird' said she: said she.

Time went on ; it grew up ; it grew up.

It went off ; and brought fish.

' I do not eat it raw ' quoth its mother. The *manualai* brought fire : it roasted it in the fire.

Time went on.

' Oh ! bring some water ' said the woman once more.

[**B**] Said she to her child, the *manualai*, ' *Manualai*, do thou go and bring water hither.'

He flew off ; and brought back water ; he came back.

His mother drank it, the *manualai*'s mother.

' Oh ! our custon is thus ' quoth the woman, the *manualai*'s mother.

' Oh ! my dear, go and bring betel-pepper ' said once more his mother, the *manualai's* mother.

The *manualai* went off ; he flew off ; he brought betel-pepper. He came back again.

' Oh ! my dear, betel-nut too ' said his mother.

The *manualai*

[**C**] flew off again. He brought back betel. He came back again.

' Oh ! my dear, go off again ; and bring back lime ' quoth she. She told him how.

' If you go you will see a *kai*-tree standing by our door ; if you perch on the *kai*-tree, you will see our house from it ; and then go thou into it and bring lime ' said she to him.

He flew off : he went ; he flew on ; and

[**D**] arrived there. He saw the *kai*-tree ; he perched on the top of the *kai*-tree. He saw the house ; he went into it ; he saw the lime in a *kabaika*-basket. He took hold of it ; and flew off. He went back ; and gave it to his mother. She chewed betel.

Time went on, and on. One day he asked his mother ; and said : ' Mother, if you wish, I will take you to your village ' said he to his mother.

' Oh ! my dear, I am heavy. What can I do (now) ? ' she answered.

' Oh ! are you fat ? ' said the *manualai*.

He lifted up his mother : he took her with him. They flew off ; the *manualai* flew off. He brought his mother.

[**E**] He put her down. It was empty.

The *manualai*'s *tete* had gone up to the garden.

The *manualai* and his mother arrived. It (the house) was empty. He set down his mother. The *manualai* perched on the roof ; his mother was in the house.

The woman's mother came back, the *manualai's* grandmother. She saw her daughter.

' Hullo ! my dear, how have you come here ? ' said she.

' Well, my child brought me ; so I have come ' answered

[**F**] the *manualai*'s mother.

' Indeed ; where is your child ? ' said the woman's mother, the *manualai*'s grandmother.

'Well; is my child a man? my child is not a man. It is a bird' quoth she.

'Well; where is he?' said the old woman, the *manualai*'s grandmother. His mother called to him:

'Come here, *manualai*, my dear' said his mother. Said the *manualai* 'Hullo! mother, why have you called me? Indeed, am I a man? I am no man. I am a bird. I will not stop for ever here in your village. You must stop here by yourself. My own food is raw fish. You are no longer mother of mine' said the *manualai*. He flew off; he went back.

It has been said: it has ended.

It is the end.

21 Murila

[**A**] The children went to wash in a river (or, to a river to wash) They saw the reflection of *karukai*-fruit.

'Oh! here is something for us' said they.

They dived for it: they did not find it; there was only the water. They came up again; again they saw the reflection: again they dived. They looked under the water. It was not there. There was only water. They looked up.

[**B**] 'Oh! there is a *karukai*-tree; we saw its fruit' quoth they. They climbed up. As they were eating it an old woman came there.

'Oh! grandmother, come here; we will pick *karukai*, and you shall eat it' said they to her.

'All right' said she. She went to the foot of it (the tree). She stopped there. They picked it and threw it to her. They picked it. They picked, and picked, and picked a lot. She ate it. She ate and ate and ate and ate. They sang:

'Ho! grandmother; *abaninai* whither

[**C**] has it reached, reached?' said they to her.

'To the bend of my knee' quoth she.

They picked some more. She ate. She ate and ate. She had her fill. They sang:

'Ho! grandmother, *abaninai* whither has it reached, reached? ho! grandmother' said they again.

'To my thighs' said she.

They gathered more. They gathered, and gathered, and gathered, and gathered.

The ground was covered with *karukai*-fruit. She ate.

[**D**] She ate on, and ate on. Her belly swelled. She died. They sang again. She heard not; she spoke not.

'O! brothers, our grandmother is dead' quoth they.

They climbed down; they looked at her.

'Oh! our grandmother is dead' quoth they.

They cut out her cunnus; they took it away.

'O grandfather, cook our food' said they to a man.

' Give it me ' quoth he.
They (children) went off again to walk about at random.
He cooked it ; he ate the old woman's cunnus.

[E] The children presently arrived back.
' O grandfather, give us our food ' said they to him.
' I have put it in this *aroaro*-basket ' quoth he.
They looked at the *aroaro* ; it was not there.
' I have put it in this pot ' he said then.
They looked in the pot ; it was not there.
' I have put it in this *kabaika*-basket,' said he then.
They looked at the *kabaika* ; it was not there.

[F] ' Oh ! he has eaten it. He has tricked us ' quoth they.
They went off ; they climbed a tree.
(Sing) ' Ho ! *tua*, thou hast eaten, eaten thy *loa*'s cunnus ' said they then.
' O, *tua*, " thou hast eaten, eaten thy *loa*'s cunnus " they said to thee ' quoth his grandson. He hit him (grandson).
' You lie ' said he to him.
His grandchild wept. As he was weeping, he (grandfather) heard it.
(Sing) ' Ho ! *tua*, thou hast eaten, eaten thy *loa*'s cunnus ' they were saying.

[G] He heard them.
' Oh ! my dear, you were right ' quoth he to his grandchild. He brought an axe. He cut at the tree. He went on chopping ; he felled it. They went on to another tree. He chopped. He chopped at it once more ; he felled it. They went on to another tree. He chopped it again : he went on chopping it ; he felled it.
They went on to a *kengere*-tree ; they went on, they stopped on the top of a *kengere*.
The people gathered together ; he called to them.
' Come, let us cut down

[H] the great tree. I am going to kill the children ' quoth he.
They cut at the *kengere* : they (children) sang :
' Ho ! Murila, give us a little rope ; drop it down here ' quoth they.
They threw down a rope from the sky.
They (children) hauled at it. It got cut (or, it broke). Again they sang :
' Ho ! Murila, give us a little rope ; lower it here ' said they again.
They lowered a long rope from the sky.

[K] They (children) hauled on it. It held strong.
They went on chopping at this tree ; they felled it.
The children climbed up the rope.
' Let us look at the top of the tree ' said they (the men).
There was nothing but the tree ; there were no children.
They looked up. They saw the children going up into the sky. They went up the rope.

'Hullo! my friends, now I shall not catch them' quoth the old man.

[L] He called the birds, all the birds.

His village was full of them.

'Now then, you *kopi*-bird fly off' said they to him. The *kopi* flew off the first. He flew off. He did not reach the sky. He came back.

'Now then, the *tigeno*' said they to the *tigeno*.

He flew off. He did not reach the sky: he came back.

'Now, the cockatoo' said they to the cockatoo.

He flew towards the sky; he did not reach the sky: he came back.

'Oh! now then, the pigeon' said they to him. He flew off; he did not reach the sky: he came back.

[M] 'Now then, *popo*' said they to the *popo*: he flew off; he did not reach the sky. He came back.

'Now, *ulisili*' said they to the *ulisili*. He flew off; he did not reach the sky; he came back.

'Now, *dimoro*' said they to the *dimoro*: he flew off; he did not reach the sky; he came back.

'Now then, *urisiara*' said they to the *urisiara*. He flew off; he did not reach the sky; he came back.

'Now then, *urириri*' said they to the *urириri*. He flew off; he did not

[N] reach the sky; he came back.

'Now then, *goreala*' said they to the goreala; he flew off; he did not reach the sky; he came back.

'Now then *suio*' said they to the *suio*; he flew off; he did not reach the sky; he came back.

'Oh! what am I to do now? the birds have come to an end; and they have not reached the sky' said the old man.

'Where has the *pirite* gone?' quoth the old man.

'The *pirite* is sick' quoth the people.

'Go to him, if you tell him, he will fly up to the sky' said the old man.

[O] They went to him (*pirite*); they told him. He came there; he arrived.

'I am sick' said he.

'Oh! fly off, dear friend; bring me back the children' said the old man.

He flew off. He flew on, and on, and on, on, on, on, on, on, on, on, on, on, on, and on; he reached the sky.

[P] 'Ho! *pirite*, what are you about?' a woman and her child asked him.

'I am going to carry off the children who climbed up here' quoth he.

'Oh! (you want) the children? Go to the big house: you will see (or, if you see) a big box; open it (or, if you open it); you

will see them inside ' she said to him (*pirite*) ; ' the children are in the chief's house '.

He went. He opened a box : they were not there.

[**Q**] He opened another box : they were not there. He opened a big one. He saw them. They were in the big box. He took hold of them ; he broke all their bones ; he put them into a *labua*-basket. He came back.

Down he flew, down, down, down, down, down, down. He came to earth.

' I have brought back those children ' quoth the *pirite*.

' All right, my friend ' said the old man. He ate them.

It has been said : it has ended.

It is the end.

22 Andrearoaro Kiniu

(The Men who Made Canoes)

[**A**] They made canoes. They finished the canoes. They caulked them with *tita*. The *tita* hardened.

' To-morrow there shall be a race,' said they.

They made a *sisifala* for the canoes. When day came, they put them in the water. They raced. That belonging to the elder brother won.

' Oh ! father, I am little. To-day my canoe is to win. Why has my elder brother's won ? ' said the younger brother.

[**B**] The younger brother's won. Then he got away ; and the elder brother's was left behind in turn. They put in at a place.

' Come, brother, let us climb up a betel-pepper-creeper,' said they.

They went on. When they came to a pepper-creeper, the younger brother climbed up. He came to the top.

' I will cut off the leaves,' said the elder.

He was lying. While the younger was at the top of the pepper-creeper, the elder made off. He ran. He came to the sea.

' Come on, you men,' said he.

' Oh !

[**C**] what will our chief do now ? ' said his men.

' I will kill you now, if you refuse to do what I tell you,' said the elder to them.

They made ready food and water for him. They hung it up. They left it there. They paddled off. The younger waited till he was tired. He climbed down.

' I will look,' quoth he. His brother was not there. He went to the seashore. ' I will look,' said he. The men had gone off. He saw the food for him. He climbed up for it.

' I will get

[**D**] the food,' said he. He went up into the sky. He went after it (the food).

'I will get some more,' quoth he. He went up again. He brought it to the sky. The man reached the sky. He climbed up. He saw it. He saw a river (or, river-pool). He climbed a *siing*-tree.

While he was there two *mamaifa*, the chief's daughters, came down to the river (pool). They saw his reflection in the water.

'What is it?' quoth they.

They looked up: they saw the man.

'Hullo! you are a husband for us,' said they to him. They took him with them.

'Father, this is a man,' said they to

[E] their father.

'Yes, a goodly man: he is a husband for you,' said their father to them.

He married them. Time went by. When rain came down they used not to eat food; when the sun shone, they would dry it (to cook), and eat. The man got angry.

He asked his wives: 'O you! Why, whenever it rains, do we have no food to eat?' quoth he.

'Well,

[F] it is our custom. When the sun shines, we eat, we dry (the food) in the sun,' they (she) answered.

He made a fire. He lit it. He roasted food. They tasted it.

'It is good.'

He gave some to his father-in-law. He tasted it.

'It is good' (said he).

Then he boiled food. His father-in-law ate of it.

'Oh! this food is good: drying in the sun is bad,' said he (father-in-law).

Night came: they slept. Day came; and he made *pisu*. His father-in-law ate of it.

'Oh! your food is good, son-in-law,' said he.

Time went by.

[G] The elder sister got with with child: her belly swelled. She called for her father. She went to her father's house. They cut her belly open. She died. They took out her child; the mother died. She did not come back again to her husband's house.

'Why has my wife not come back here?' asked he, said he. His wife, the younger sister, told him.

'My sister has died. They took out her child; they cut her open:

[H] she died,' said she.

'Oh! why did you not tell me, my wife, before? They have killed my wife. They have wronged her,' said he.

Then the younger sister, the fellow wife, got with child too.

'Oh! our child must come to us,' said the chief and his wife. Her husband refused.

'You shall not kill my wife. Your custom is a bad one; you kill the women,' he said to them. He refused to let his wife go.

[**K**] Time went by, went by. The child was born. The chief and his wife saw this ; all the people saw it.

' Oh ! a good custom,' said they.

Time went on, and on ; and their child grew up. The man wanted to go down (to earth).

He said to his father-in-law : ' Father-in-law, I want to go back to my village : I will go down,' said he.

' Yes, all right. Take your wife with you,'

[**L**] said the chief.

Day dawned ; they got ready. He gave them a long rope. They climbed down to the ground : he reached the ground.

They (the two chiefs) were angry with one another.

' Hullo ! our chief has come,' said the men.

He lay the night. When day came, ' Bring firewood,' said the younger brother. They brought firewood. He took hold of the magic which his father-in-law had given him, a magic belonging to the sky.

He chewed betel. The elder did not chew. They lit a fire : the stones got hot. They raked the ashes away. They covered them with cooking-leaves. Night came down on them. When day came, they took off the leaves. The elder had died ; the younger was alive. The elder was cooked ready ; they brought vegetable food ; they ate him.

It has been said : it has ended.

It is the end.

23 Karatia Kapu

[**A**] Quandocunque vir fornicari cupiebat, uxorique dicebat, haec recusabat.

Dicebat ille : ' cui fini fornicari cupio ? haec non assentitur.'

One day the woman went to the sea. ' I will bring back *biai*,' quoth she. She went. She brought back *biai* for food. She came away. She put down the *biai* on the sand ; she bathed. Venit *apu*, in mulieris cunnum iit.

The man had climbed a *kai*-tree ; he was picking nuts. Illuc iit mulier,

[**B**] quae quotidie recusabat. Virum inclamavit. ' Huc veni,' dixit ei illa. Ille ex arbore *kai* descendit. Cum illa fornicatus est. Penem mulieris in cunnum posuit. *Apu* momordit. Surrexit ; id (*apu*) eduxit. ' Ohe ! me decepisti,' inquit. Mulier aufugit ; discessit.

He killed the *apu* ; he went back home ; he reached home. Quandocunque pluebat, ' Ohe ! penis meus ' dicebat ille. Laedebat. Quandocunque imber desistebat, ' Ohe ! tergum laedit,' dicebat.

Thus he did always.

Bye and bye he got well.

The story was told : people got to know of it.

It has been said : it has ended.

It is the end.

24 Tiong Moa (The man Moa)

He climbed up a *natu*-tree. He . . . . He climbed down again to the ground. Then he married the *mamaifa*. The chief gave her to him.

'When I say "climb it", ye refuse' said the chief.

So Moa climbed it; he . . .

'Therefore I have given him the *mamaifa* in marriage' said the chief.

25 Patu (The Rock)

He was angry at not getting roasted taro; they did not give it him. He was wrath; he went to the sea; he stayed there; that was the end of him.

26 Onsala

[**A**] Quoth the man: 'Why have you not brought *onsala*?' said he to him.

'Yes, my *onsala* is there' said he.

'The let us play the pipes to-day' said they.

They paddled off. He saw it from the sea.

'That is my *onsala*' quoth he. He went off; then he peeled off the bark of the tree; he smelt it; it is 'Hullo! it is another kind; it is not an *onsala*: I was wrong'

[**B**] said he.

'Come, brothers, give me my *onsala*' said the man.

Said all the men: 'Well, it was you that said "that is my *onsala*": . . . (?)' said they to him. He said no more.

When they played the pipes, he did not put on *onsala* as ornament.

They played and danced. That was all about him.

Therefore the piece of land has the name of *Egu onsalai*.

It is the end.

27 Uloulo (Incest)

[**A**] The men went by night to catch fish.

Said he to his sister 'do thou go and take care of my wife' said he.

She went; and took charge of her sister-in-law.

Time went on. They wanted to sleep.

'Do thou lie down on thy brother's bed' said her sister-in-law, her brother's wife, to her.

She lay down. Her brother came back from fishing.

He saw his sister: he did not recognize her.

'It is my wife' said he.

He lay with her: they lay on with one another.

Day dawned. 'Oh!

[B] you have been lying with your sister ' said she.

' Oh ! I did not recognize you. " It is my wife " I said ' said he. They wept.

They reddened their hair : they reddened it. When they had finished reddening it, they went into the bush. They took hold of a creeper : they climbed up a tree ; they made fast their necks with creeper.

They died. The people looked for them. They saw them. ' They are alive ' said they. They went up to them.

' They are dead : they have died.'

They brought them to the village. They burned the bodies.

They killed the wife : she died. They burnt her body.

It has been said : it is ended.

It is the end.

28 Nife (The Snakes)

[A] Once upon a time Bego Tanutanu made the sea.

There is a tale.

They cut down trees. They laid them down.

A snake came up : they cut it ; they laid it down.

Another one came up ; again they cut it. Another one came up ; again they cut it.

They did it till there were many.

The snakes were many. They dug a pit ; they put the snakes in a pit.

Time went by ; and they (the snakes) rotted.

[B] The stuff got deep inside the house.

Every day when their *tete* went, and got food, she would draw sea-water from the pit. She would pour it on the food ; it would be cooked ; the taro leaf and food would get cooked. She would give it to her grandchildren. They would taste it ; and would speak.

' Oh ! *tete*, what is this you have poured on the food ? The food is good ' they would say.

' Oh ! there is nothing : the food is good of itself ' their *tete* would answer.

They would eat. So they were every day.

Again their *tete* would cook food. They would eat. They would taste it.

' Oh ! the food is good. What have you poured over it ? ' They would say.

' Oh ! there's nothing ' their *tete* would answer.

One day she went up inland.

' Now we will see the thing, our *tete*'s thing ' said they.

[C] They opened the house.

' Let us look ' said they. The thing was the sea. They drew out a little : they poured it out by the door.

' Oh ! this is what our *tete* has been hiding ' quoth they.

Their *tete* came back. She saw them at the door of the house. They had poured out a little.

'Hullo! what has happened to my thing? Who has opened my house?' quoth she.

She went off; she brought back *abatua* leaves She swept (the water) in various directions with them.

'Do thou go thither: the abode of my grandchildren is this' she said to it.

'Do thou become the sea' she said to it.

The sea came into being.

It has been said: it is ended.

It is the end.

29 Pakomani

[A] Once upon a time, a woman, Pakomani's *fafine*, got with a child; she got with child. Her child was born, a man-child. Pakoman heard of it.

'A man-*manai* has been born to you' said she to him.

'Oh! kill it; were it a woman, it would live' said he, 'kill the man-child' said he.

They killed the child as an infant.

Time went on, and on, and she again got with child.

Time went on; and another child was born.

[B] 'What is the child, my sister's child?' said Pakomani.

'Well: it is a girl' they told him. They were lying.

'Oh! 'tis well' quoth he.

They hid it. Time went on, and on and on; and it grew. It took a bow: it learned to walk about; it learned how to make things.

Big Pakomani said his namesake.

'Hullo! they told me the child was a girl: they tricked me' quoth he.

'To-morrow let us work at the business of the *kalofo*,' said he. When day came, they cut down a tree, a great tree. Pakomani and his namesake lifted it on their shoulders.

'You men, lift up small trees'

[C] said he to them.

They lifted them. They went on, and reached the place.

Pakomani threw down the tree; he threw it off first.

'Now I will kill my namesake' quoth he.

Little Pakomani threw it off after him. It did not kill him.

When day came they again cut down trees; they finished the work.

'To-morrow, dig holes' said they.

Day came; and they dug holes.

They told Little Pakomani: 'Do you look out, lest your namesake kill you. We hid *you*; and you did not die' said they to him.

[D] They dug the holes.

'I and my namesake will dig this one as our own' quoth Big Pakomani. They (the men) dug holes.

Little Pakomani went on digging his hole; he knew everything.

They (the two Pakomani) went on digging.

They (the workers) put in the posts. Little Pakomani hid at one side of his hole.

Quoth Big Pakomani 'I have killed my namesake'.

'Hullo! you have wronged the child' his people said to him.

'Oh! I have done right to him' quoth Big Pakomani.

His mother and father wailed for him.

[E] As they wailed night came on.

They went to the *kalofo*, their son heard them from below the ground. He spoke from where he was.

'I am here: I have not died' quoth he.

His mother and father dug away: they brought him up; they took him to their house; and hid him.

After a time the *kalofo* was finished.

'Let us sing and dance' said the people.

They sang and danced. They cut pan-pipes.

They danced away.

'Now (bring) leaves, lining-leaves, and coconuts' said they.

The women went to get leaves; to scrape the taro; and to get

[F] firewood.

The men said 'here are lining-leaves, and coconuts'.

Night came on. Day dawned; and they cooked: they finished the work; they went off.

Little Pakomani had hidden. They danced and sang and played the pipes.

Big Pakomani and his men went on making music and dance:

Little Pakomani came forth. He speared his namesake; he slew him. Big Pakomani died. His *manai* (nephew) killed him.

It has been said: it has ended.

It is the end.

30 Diko Tataru

[A] They went to a river. 'Where are you going?' said their mother to them.

'We are going to catch *ukala* to bring home,' they answered.

They went. They went on catching *ukala*. They came to a river.

'You, come let us go home,' said one sister.

'Oh! when there are many *ukala* (we have caught many *ukala*) then we will go home' said the elder.

They went on. They saw a man: the sore on him

[B] was under the water. He hid it.

'Hullo! a good-looking man,' said the *mamaifa* (plur.). They went up to him.

'Come here, you,' quoth the man.

Iverunt mulieres. Cum illis fornicatus est. Cum majore natu fornicatus est ; majorem natu reliquit. Deinde cum minore fornicatus est. Dum fessus erat fornicabatur ille. Restitit. Fessus erat. A fish bit his sore.

' *ĕ, diko tataru, ĕ*,' said he.

' Oh ! man, your speech is a different one,' quoth the women.

' Yes, I belong to the river,' said the man.

The women went away.

When day came, ' Mother,

[C] cook food, *pisu* : we will take it to the river. If we are hungry, we will eat,' said they.

They took *pisu* : they went off : they arrived there. The man was there, and they went.

' Come here,' he said to them.

They went. They ate. They gave the man food. He ate his fill. Cum majore natu fornicatus est : cum ea fornicatus est ; dum fessus erat fornicatus est. Eam reliquit. Deinde cum minore fornicatus est : dum fessus erat fornicatus est. Eas reliquit. Requievit. Ibi erant. Ibi erant.

[D] His sore was under the water : he hid it. A fish bit it.

' *ĕ, diko tataru*,' said he. ' *ĕ*,' quoth he.

' Hullo ! man your speech is of another kind : we did not understand you,' said they.

' Oh ! I belong to the river : my speech is different,' said the man.

It grew towards sundown : and they made ready.

' Good-bye ' they said to him.

' Go, farewell,' said the man.

They went away.

Quoth the younger ' You, come on, let us hide.'

' Yes, let us see the man,' said they.

They hid. The man moved about.

' I will stand up,' said he.

He took hold of his staff.

[E] he lifted his sore out of the water.

' Let us look,' said the women.

It was a big sore.

' Oh ! sister, that man is in ill condition,' said they. They wept. They went down to the village.

Night came on, and they told their father, saying ' Oh ! father, when day breaks to-morrow do thou say to the men " Go ye : kill a man '," said they to their father.

' All right. What have you been about ? ' said he to them.

' Well : we said " it is a handsome man ". Homo cum ulcere nobiscum fornicabatur,'

[F] inquunt.

' All right : to-morrow he shall die,' said their father.

They slept. When day came he (the father) came forth : he spoke unto the men. They went off. The women went first. They came to where the man was. He spoke unto them.

'Come here, my friends,' said he to them. They went.

As they were there the men arrived behind them. They fell on him. They speared him: they slew him.

'Let us look,' said they. He had a great sore. 'Ohe! homo aeger cum *mamaifa* (pl.) fornicabatur,' inquunt. They killed him. He died.

It has been said: it has ended.
It is the end.

31 Dondolofo

[A] They went to the garden: they came to the garden.

The woman, a *mamaifa*, saw some taro.

'I want that taro' said she to him (them ?).

She took it back to the village: she put away.

Time passed and passed. Her *manai*, the *mamaifa*'s *manai*, was hungry. They boiled the taro: her *manai* ate it. The *mamaifa* came into the house.

They told her: 'O you! your taro, your *manai* being hungry, we boiled, and he ate it' they told her. She wept.

She and her *kai* got ready: they went off.

[B] On they went; on they went; they came to a village.

'Ho! *mamaifa* (plur.), whither are ye going?' said the people.

'We are going to Dondolofo's place' said the (two) *mamaifa*.

'Oh! do ye think Dondolofo is a nice person? Dondolofo is an ogress' said the people.

'We want to go there' said the (two) *mamaifa*.

On they went again. On they went, on they went: and they came to a

[C] village. They (people) saw them.

'Ho! ye *mamaifa*, whither go ye?' asked the people.

'Well: we are going to Dondolofo's place' said they.

'Oh! Dondolofo is a bad man' said the people.

'We want to go there' answered the two *mamaifa*. They went on: on they went and they came to Dondolofo's place. They saw some lokaloka: they went into the middle of it. There they stayed. The son of this Dondolofo, a chief,

[D] wished to bathe. He went to the river. He bathed: he came up (to the village).

'I will deck myself with leaves' said he.

He wished to deck himself. 'I will look' said he.

'Two women are in the middle of the *lokaloka*. Hullo! What have you come here for?' said he to them.

'All right. We have come to your place' they said.

'Marry us' said they.

'Yes, it is well. My mother is an evil woman' said the chief. He took them with him. They came to his house.

'Hullo! there is no woman' said Dondolofo: the woman's body disappeared:

[E] it was no longer there.

Her son was angry with Dondolofo.

'Why have you made my wife disappear?' said her son. He killed her. Dondolofo died.

The *mamaifa* bewailed her sister every day (or, many days). The younger sister had vanished. The elder went on mourning. A long time afterwards, the chief and his wives went up one day to the garden.

The woman's sister came forth (to sight) again. The woman ended her mourning. The chief and his wives came up.

'Why have you stopped your wailing?' they asked.

'My sister has appeared' said the *mamaifa*.

'All right: it is well. I take her for my wife' said the chief. He married her too. He married her and her sister.

It has been said: it has ended.

It is the end.

32 Gatu Paite

[A] The chief wanted *kai*-nuts. He went to the meeting-house and told the men: 'Do ye go, and climb a *kai*-tree; I want *kai*-nuts' said he to them.

The men went; and none was left behind.

This man and his wife went along the path of the *nitu*: they saw a *kai*-tree; her husband climbed it; he set about picking the nuts.

Another certain man

[B] died and came there; he came there from a village. He reached the man and his wife. He spoke unto them. 'O you! here is food: eat' said he to them. So he gave away his own food to the man and his wife. They ate that which was theirs.

'Do ye stay: I am going to bring something' said he to them. He went away. The man and his wife ran off. They went to their village: they reached it. They went into their house: they shut the door of the house. There they stayed.

[C] The ghost (*nitu*) got wrath.

'Oh! Why have they eaten my food and then run away?' quoth he. He went after them: the *nitu* went.

The man and his wife kept in the house.

'Ho! Why have you run off' said he.

The woman and her husband died. The *nitu* went away.

Said the people: 'Let us look.'

The man and his wife were dead.

'Oh! they are dead' said the people.

They burnt the bodies of the man and his wife.

It has been said: it has ended.

It is the end.

33 Tiong Salena Nitu Ga Ievai (How a living man married a ghost)

[**A**] He went to the garden : he worked : he went on working and working. He hung up his hand-net.

A ghost (*nitu*) came up. She took betel from the man's net. She wanted to marry.

' Oh ! you, do you marry me, although a living man ; you are my own husband ' quoth the *nitu*. He married her.

Time went on and on : and the woman got with child.

' Oh ! you, I am big with child.

[**B**] If you like let us go to our place, to the abode of the *nitu* ' said the wife.

' Oh ! you, I don't know the path of the *nitu* ; *I* am a living man ' said he.

' All right ' quoth the man ' let us go ; now what shall I do next ? ' said the man.

' You and I will go ' quoth the woman.

They went. They came to a river. The woman spoke ; and they went inside the ground. On they went again. Again the woman spoke ;

[**C**] they went inside : they came to the abode of the *nitu*.

' That is my house and my mother and father's ' quoth the wife.

They went into the house ; they reached it.

The woman's mother and father called to a pig.

They killed it : they cut it up.

When day came, they went forth to the garden. They brought back garden-stuff. They killed another (pig) : they cooked it. The wife put everything on her shoulders to carry. They went away home again.

She spoke ; and they went up. They went on homewards ; and she spoke

[**D**] again. They came up out. They reached home. Time went on ; then she brought forth.

' When thou goest abroad, do not eat breadfruit : the breadfruit is forbidden to us *nitu* ' she would say everyday.

When he walked abroad, he would not eat it.

One day he went for a walk again : the people were roasting breadfruit in the fire. He saw it ; he wanted it ; he ate of it.

The *nitu* knew of it.

' Oh ! the man has done wrong ' said the wife. She wept. The man came home.

' Thou hast eaten breadfruit : breadfruit is forbidden to us *nitu* ' quoth she.

' Now I shall go away ' said the wife. She was there no more ; she vanished ; she became a *nitu* ; she left her child behind her.

It has been said : it has ended.

It is the end.

34 Kitolo

[**A**] A bitch brought forth young. A chief and his wives were working in the garden, and they heard the little dogs : they were whimpering in a cave.

' Oh ! bring us the dogs here ' quoth the chief : spoke he to his wives. They brought the puppies there : they fed them. They would feed them every day. They grew : they learnt to go.

One day the chief took them with him.

[**B**] They smelt an opossum : they killed it.

' Hullo ! my dogs wanted to kill something ' quoth the chief. They went home. Time went on. They grew very big. He gave his dogs a magic. He went hunting wild-pig : he killed a wild pig.

He came home : he cut it up : he ate it.

Day came and he went pig-hunting again. He went off : he went on and on ; and he came to the village of Kitolo and her father.

Kitolo was playing *makomako*.

He saw her : he spoke to her.

' Ho ! woman, whence are you ? '

[**C**] quoth the chief.

' Well : I am from the sea, I am ' she answered.

They went on thus : night came on : it was night. He lay down : he and Kitolo lay together.

His wives waited for him till they were tired.

Day came : he and Kitolo were so.

When it grew towards sundown, he came home.

' Hullo ! why did you lie in the bush ? ' they said to him.

' Well, night came on, so I lay there ' he answered. Day came, and he spoke to his wives : ' Do ye cook food, and then I will take it with me :

[**D**] when night comes on, I will eat ' quoth he to them.

They cooked it : he took *pisu* and went.

Once more Kitolo was playing the *makomako* : he came to her : he spoke to her.

' Oh ! you, I have come back here again ' quoth he to her. They ate : they ate *pisu*.

Said Kitolo, ' Oh ! *pisu* is good to eat,' said she. They ate. He said to her : ' you are my wife ' said he to her.

' O you ! I shall stay in my and my father's village.

[**E**] Am I a woman ? ' said Kitolo.

Said the chief : ' Oh ! I will take you now with me ' said he. He took her. They went back ; they reached the village.

The *ansana numa* saw her.

' Oh ! friend, you have brought me a goodly fellow-wife ' said she.

The chief married her. The under-wives got wrath.

' Why has another woman come here ? If the chief wants water. food, or

[F] chewing-stuff he always calls only that woman, and not us' said they.

They were wrath. One day the chief went a-fishing.

'You, Kitolo, come on to the garden,' said they. They went off. They worked. They were wrath.

'Oh you! now that you have come, the chief, when he wants betel-stuff, water, or food, (calls) you only, not us; he does not call for us' said they.

Kitolo went off: she jumped into the sea.

She went back to her and her father's place.

The

[G] women were struck with fear. They came back to the village They told it to the *ansana numa*: they let her know.

'Oh! you! the woman has jumped into the sea away from us: she has gone off' they told her.

'hum! well I did not know of it. It was you that took the chief's wife with you' said she to them.

The chief arrived from fishing: he called to Kitolo.

'Give me water, Kitolo' quoth he.

'Kitolo is sick' said they.

'Kitolo, betel-stuff.'

'Kitolo

[H] is sick.'

'Kitolo on any other day never does like this. If she is sick she gets up (or ? let her get up)' said the chief.

The *ansana numa* spoke.

'They took your wife to the garden: they were angry: and she jumped into the sea' she said to him: said the *ansana numa*.

'Ah, you come out, you' said he. The *ansana numa* came out (of the house). He set fire to the house: the fire killed them (the other wives): it slew them: they died.

It has been said: it is ended.

It is the end.

35 Osiri

[A] The chief and his wives went to the garden: they arrived at the garden. They set to work. The women wanted *leao*. They pealed off *leao*: they dried it in the sun.

It grew towards sundown: they came back home.

A woman came out from the *osiri*: she rubbed the *leao* smooth: she brought there *samali*-leaf.

Day came: the chief and his wives again went up to the garden: they reached the garden. They saw the *leao*: it was rubbed smooth.

'Hullo! who has rubbed our *leao* smooth?'

[B] quoth they.

When night came they went home. They left the *leao*. Again the woman came from the *osiri*: she came out of it. She took the *leao*: she put it away.

Day came, and the chief and his wives went to the garden. They saw the *leao* : she had put it in the shelter-house.

' Hullo ! who has put away our *leao* ? ' quoth they. They went to work.

' Hullo ! a woman has been preparing what we had : she has been working at our things,' said they.

When afternoon came on,

[C] they got ready to go back to the village.

' Ye go back : as for me, I will hide : I am going to look at whatever it is that works at our *leao*,' said the chief. His wives went home. The chief hid.

Osiri came out (of the *osiri*).

' I will work up the *leao*,' said she.

The chief saw a comely woman : he took hold of her.

' You woman, whose daughter are you ? ' quoth he.

' Well, that *leao* you were making

[D] is my mother,' quoth she.

' Oh ! all right : you are my wife,' quoth he.

He took her with him : he married her. She became his head-wife. The rest of his wives were angry.

' Oh ! why now when the chief wants water, or wants to take betel, or wants food, does he call only for that woman, and not for us ? ' said they.

One day the chief went to fish. Said they to the woman, ' Come on you, to the garden : let us weed,' quoth they to her. They took her with them : they reached the garden.

' Do you weed here ? '

[E] said they to her.

She saw her mother : she wept. She went on weeding and weeding ; she reached her mother. She drew near : she came near.

She disappeared : she became a *kalola*-tree.

' Let us see,' said the women. The woman was not there.

' Oh ! you, now the chief will kill us : his wife has seen her mother : she has vanished,' quoth they.

They went back : they told the *ansana numa*.

' O you, while she was with us the woman as she was weeding got near her mother ;

[F] she has disappeared ; she became a *kalola*-tree ' said they to her.

' hum, you did not take me with you : I did not know of it,' quoth she.

She got wrath with fellow-wives.

The chief came back from fishing. They were afraid.

' Osiri, give me water,' said the chief.

' All right, let another wife give water : Osiri is ill,' they said to him.

' hum, *my* wife is not generally sick,' said he.

' Osiri, food ! ' quoth he.

The *ansana numa* spoke.

' O you : your wives took that woman with them

[G] As she was weeding in the garden she saw her mother: she became a *kalola*: she disappeared' said the *ansana numa*.

The chief got angry: 'come out of the house,' said he to his wife. She came out. He shut up the house: he tied up the door.

He fetched fire: he set fire to it. The wives died: the fire killed them: that was the end of them.

It has been said: it is ended.

It is the end.

36 Karo (The Parrot)

[A] They went hunting opossum.

'Let us kill opossums and bring them home' said they.

They saw a parrot: they brought it back. They brought it to the village.

The *mamaifa* saw it. 'Give me the parrot' said she.

She took it for herself.

She used to feed it.

The people (one day) held a feast. They cooked food. They brought it to the meeting-house.

'Shout: play the conch-shells' said they.

They set out the food in the meeting-house.

The *mamaifa* went there.

They told her;

[B] 'Come here, look at the food' they said to her.

She came out of her house: she saw it.

'It is for you, that food' she said to them. She gave it to her people.

'That (other) is for my parrot' she said.

They took it into the *mamaifa's* house.

When day dawned, the people held a feast: they cooked: the food was got ready.

'Conch-shells: shout' they said.

They brought it to the meeting-house: they set it there.

They bade the *mamaifa*: 'Your people's food is cooked; come, and see it' they said to her. She went out to the *kalofo*.

She looked at the food: she gave it to her people.

'Yours is that:

[C] my parrot's is this' said she to them.

They brought the parrot's into the *mamaifa's* house.

The parrot grew up.

'Oh! parrot, were you a man you would go and bring a man here; I would marry. What is the good of my going out to the meeting-house: I am a woman: a man goes to the *kalofo*' said the *mamaifa*.

'Kă' quoth the parrot. Time went by.

The people again made a feast.

[D] They cooked; they finished. They brought it (the food) to the *kalofo*. 'Conch-shells: shout' said they.

They set it in the *kalofo*.

They told the *mamaifa*: 'Your people have put the food in the meeting-house' said they to her. She went out to the *kalofo*. She saw the food. She gave it to her people.

'It is for my parrot' she said to them.

They brought it to the *mamaifa's* house. The parrot grew up. 'Oh! *karo*, I want to marry: you go and bring back a man, said the *mamaifa*.

'Kă' quoth the *karo*. The *mamaifa* made a magic charm,

[E] she gave it to the parrot.

The *karo* went: he came to a village: he saw a man: he gave him the charm: the man wanted (her): he followed the *karo*. The *karo* flew; the man went along the ground. They went on and on; and came to the village. The *karo* went into the house.

'Hullo! *karo*, have you brought back a man?' quoth the *mamaifa*. 'Kă' answered the parrot.

Quoth the *mamaifa*: 'Are you speaking true?' said she. The *karo* went out; he perched

[F] on the man's body. The *mamaifa* came forth: she saw the man.

'Hullo! my friend, come here' said she.

The man went into the house: he married her.

One day the people again held a feast, the *mamaifa's* people. They cooked food; they finished.

'Blow conch-shells: shout' said they.

They set it in the meeting-house.

They bade the *mamaifa* 'Do thou go: the food is ready' said they to her. She went: she gave it to her people.

'Bring plenty of food to my house' said the *mamaifa*. They brought it to the house.

[G] The people saw this. Said they: 'Why does the *mamaifa* to-day want a lot of food? generally she does not want much food', said they. 'Yes: I have married' said the *mamaifa*: she said. She married: she married. The woman was no longer going to the *kalofo*: the man became chief: the man took the village under him: the man took the people under him.

It has been said: it has ended.

It is the end.

37 Nife (The Snake)

[A] A woman went to the garden: she came to the garden. She weeded it. She went on weeding. The woman put down her hand-basket. A snake came there: she wanted to take a rest.

'I will look at my basket' said she. She saw the snake.

'Oh!' said she. She was frightened.

The snake spoke.

'—m, don't you be afraid:

[**B**] you shall look after me : I am your child ' quoth it.

' Yes, all right ' said the woman.

She went away : she weeded ; as she went on weeding it grew towards sundown.

She went off : she took away taro.

Said she to the snake, ' Where shall I put the taro ? ' quoth she.

' Well, on my *body* ; put it on top,' said the snake.

She put the food on top of the snake.

She put it on her back to carry home.

They came down home. They came to the house.

She cooked food : she finished cooking.

She took a *kabaika*-basket.

[**C**] She gave only a little to the man, her husband ; and to her child —the child whom the woman had borne, the woman's son.

She gave the snake plenty of food for himself.

' Why is *our*, mine and my son's, food only a little ? All the food you brought back to-day, where is it ? ' quoth the man.

She was wrath.

' I brought back only a little food ' said the woman.

He and his son had only a little to eat.

[**D**] Day came. She went up again to the garden. She worked away.

The snake wanted water.

' Mother, water ' said it.

' All right, my dear ' said the woman.

She gave water. It drank. She gave it food too : it ate. The woman went off, and worked. She worked till she was tired.

Night came on ; she went back. She cooked. The food was cooked ready.

To the man, her husband, and her son she gave only a little : The woman gave the snake plenty of food : the snake ate it. Then she gave water. It took its fill of food and drink. Day came.

[**E**] The people held a feast. They cut up pigs. They gave the man and his child a pig, a great pig. She cut it up : and gave it to the snake. For the man and his son she set only a little. They came into the house ; she gave them a little pig's flesh.

' Hullo ! Why is there only a little pig's flesh. I and my son saw our (bit of) pig, and it was big ' said the man.

' This is what there is ' quoth the woman.

They ate it.

[**F**] When day came they had none to eat.

' Oh ! every time when pig is given us, when day begins we eat fit again. Last night we ate a pig : the day has begun and we have not eaten again ' said the man.

' Come ! let us to the garden. You wife, go first : I and my son will come afterwards ' said the man.

The woman went first. She carried the snake on her back in her *kuisa*-basket. So she took it. They (man and son) reached the garden.

Quoth the man : ' Now I am going to look at something. I and my son

[G] every day have had plenty of food ; now we have only a little food ; we do not have plenty to eat ' said the man.

He went away : he hid himself. The snake in the *kuisa* ate : it ate its full. It wanted water.

' Mother, water ' it said. The man heard.

' Hullo ! what is speaking inside the *kuisa* ? ' quoth he.

He went : ' I will look ' said he. It was a snake. ' O ! it is a snake.' He took a stick ; and killed it.

[H] As he was killing it, ' Hullo ! you, why are you killing my child ? ' said the woman.

' Ah ' said the man, ' that is no son of yours : you have done wrong. There is your son, the child. You give only a little food : you cook food only for the snake ' quoth the man.

He slew his wife too.

' Kill the snake ; kill the woman ' said he to them.

It has been said : it has ended.

It is the end.

38. Nife (The Snake)

[A] The women wanted *sararang*-mats. They went. When they had paddled their canoe, and paddled, they arrived there. They went ashore. All the women went inland. They cut pandanus-leaves. One woman saw some *niga* (betel-nuts).

' I want *niga* for myself : I am going up after them,' quoth she. She went. After climbing, she reached the tree-top. She picked the betel-nuts, and climbed down. This snake was at the foot of the betel-palm.

[B] The woman climbed down. (Anguis) in cunnum introiit : introiit, Corpus anguis in ipsum cunnum mulieris introiit. Nihil ex angue superabat. mulier mortua est. Ibi ad imam palmam *betel* jacebat. Venter ejus turgebat. Anguis eum complevit. Her friends waited for her till they were tired. They called out to her. They called out till they could no more. They went back to the village. They reached it.

' O you ! the woman has run away from us : we did not see her,' quoth they. Night came on. When day came the men and women went forth. They looked for her.

' Whither did she vanish ? Whither did she go ? ' said

[C] the men.

' Thither,' said the woman. Then the men went there.

' Let us look,' said they.

Ibi jacebat mulier : venter ejus turgeverat.

They made a wooden carrier : they bore her on their shoulders : they brought her to the village. Then they cut wood : they burnt the body in a fire. Anguis in igne calescebat : ex cunno mulieris exiit.

'Let us look' said the men; 'it is a snake.'
'Oh! that killed the woman' quoth they.
It has been said: it has ended.
It is the end.

39 Galogalo Fafana

[A] 'Give it me: I will take betel' said he to his father. He refused it him.

'Go on, your *fafine* will give it you then' said he (father) to him. He asked his sister (*fafine*): she refused it. The child cried.

'Oh! why do you refuse me betel and lime?' said the child. He cried till he could no more: he got tired. He slept on a bed. The *nitu* (plur.) came there: they took him and carried him off. They went on and on. They took him into the bush. He woke up. He saw the bush.

[B] 'Hullo! the *nitu* have carried me off' said he.

He left the bed and climbed up a *diripua*, a tree of the kind called *diripua*. He climbed up. He peeled off the bark of the *diripua*: then he made water on it.

He got to the top of the tree.

'*Kunukunung. lale. lale*' said the child.

'Oh! don't do like that. "*Kunukunum boi boi*" you must say' said the *nitu*.

Thus they do.

Day came: the *nitu* was (were) afraid. He went into a cave. The child climbed down.

'That is your house, O *nitu*.

[C] I have seen it. I will bring the people here. Then we will kill you' said the child. He went to the village. He brought the men thither. They went. They reached the cave. They attacked them (the *nitu*). They caught first of all one.

'Oh! this is another one: he (the one wanted) is still left' said he (the child) to them. They killed this other. Then afterwards they caught the other (the one wanted); then they slew him.

It has been said: it is ended.
It is the end.

40 Tiong Bataha (The Woman-man)

[A] A very fat man did not wish to be manlike. Dixit: 'Mulier sum; me uxorem ducte': dixit. Dux Kevori mulierem duxit quae vir cum pene erat. Mulier non erat. Etiamsi vir erat, mulieri similis erat. Pensa muliebria faciebat. Kevori mortuus est: alii viro iterum nupsit. Muliebria pensa.

[B] He would carry garden-food, taro, bananas, leaves on his back. He would carry leaves on his back. He would reach home. Then

he would cook. He would give the man food: he would eat. The Kieta man did thus.

Etiamsi vir erat, mulieri similis videbatur. Virilis esse non volebat. Dixit: 'Ego mulier; hasta, sagittis, securi me non occident,' dixit. Caedem timabat. 'Mori non volo:

[C] ego mulier,' dixit. Mulier factus est.

'I am no man; I am going to be like a woman; I am going to do women's work,' said the man. He refused (to be a man). Like women, he did their work. That was the end of him.

It is the end.

41 Komalala and Komakiki

[A] Komalala's men were two hundred: Komakiki's men were two hundred.

'Come, let us throw spear-sticks' said the chief.

They went; then they cut points to sticks. They went, then they saw a tree.

'Let us throw at this one,' said they. They put all the spear-sticks together: they put them together.

They made a clearing on the ground.

'Come on, Komalala's men first' said

[B] Komakiki.

They threw: they went on throwing, throwing, throwing, throwing, throwing, throwing, throwing, throwing, throwing, throwing throwing. Komalala's people finished. They were first to throw; they came first. They finished.

'Come on, Komakiki's men' quoth Komalala; quoth he. They threw; they threw. They went on throwing, throwing, throwing, throwing, throwing, throwing, throwing, throwing,

[C] throwing, throwing, throwing, throwing. They ended; they ended.

'That's all; we have done' quoth they; quoth all the men.

'Now then, come on we two' quoth the chiefs Komalala and Komakiki. They ran up, and then threw together; they speared the tree; they clove it.

'Come on' quoth they.

They went on; they went on. On they went, and went, and went, and went, and went.

[D] Then they saw a tree; they saw it. 'Let us throw at this one' said they. They collected the spears together; they put them together. They made a clearing on the ground.

'Now then, Komalala's men throw' said Komakiki. Komalala's men threw. They threw. They went on throwing, and throwing, and throwing, and throwing, and throwing, and throwing, and throwing, and throwing. The two hundred finished. Komakiki's (Komalala's) all men finished.

'Now, you, Komakiki's men, throw,'

[E] said Komalala. They threw. They threw, and threw, and threw, and threw, and threw, and threw. They all had their turn; Komakiki's men all finished; there was an end to them.

'That's all, we have all had our turn' said they.

'You, the chiefs, the row' said they.

They (the chiefs) ran up; they took a run. Then they threw. They threw together; they pierced the tree; it was broken; it was broken. They (the men) shouted all together.

[F] 'Come on' quoth they. They went on. On they went, and went. Then they saw a tree.

'Let us throw at that tree' quoth they.

'Throw' said they. They gathered the spear-sticks together. They cleared the ground.

'Come on, do you, Komalala's men, throw first' said Komakiki to them. They threw. They went on throwing, and throwing, and throwing, and throwing, and throwing. Komalala's men came to an end. 'Come on, Komakiki's men' said Komalala. They threw. They went on throwing,

[G] and throwing, and throwing, and throwing, and throwing. They came to an end. 'Now then, you two chiefs throw' quoth they (the men). They ran up, then they threw together. Together they pierced the tree. It was broken. They all shouted together; they shouted together.

'On' said they. They went on. On they went, and went. Then they saw (a tree).

'That tree (will do): clear the ground of growth; cut it clear.' They cut it clear; they made a clearing. They broke (the tree). They shouted together.

They went on. They went on

[H] and on, and on. Then they saw a tree.

'Let us throw at that tree' quoth they. They cut the ground clear; they made a clearing.

'Now then, let Komalala's men throw' said Komakiki. Komalala's men threw. They threw. They went on throwing, and throwing, and throwing, and throwing, and throwing, and throwing. The 200 all had their turn.

'Now then; we have all done! let Komakiki's men

[K] throw now' said Komalala.

They threw; they threw. They went on throwing, and throwing, and throwing, and throwing, and throwing. They had all their turn.

'Now, we have done: you chiefs throw' said they. The chiefs ran up; then they threw together. They both pierced it; they broke the tree. All shouted together.

'Come on' said they. They went on. They went on, and on, and on, and on, and on.

[L] and on, and on. They saw a rock; they saw it.

'Let us throw at that rock: cut a clear place' said they. They cut a clear place: they cut it. They cleared the ground.

' Come, let Komalala's men throw ' quoth Komakiki.

They threw : they threw. They went on throwing, throwing, throwing, throwing, and throwing. The 200 all finished.

' Now, let Komakiki's men throw ' quoth Komalala. They threw. They went on throwing, throwing,

[**M**] throwing, throwing, throwing, throwing. They all threw : they all threw.

' That's over : we have all had our turn. Now then, you chiefs throw ' said the other men.

They took a run ; they ran. Then they threw together ; they pierced into it ; they pierced right through. They all shouted together. ' Come on ' said they : they went on. They went on, and on, and on, and on.

' —mmm (a low hum),' quoth

[**N**] Magunu. ' —mmm ' quoth he.

' Hullo ! it is raining ' said they.

' If it blows hard, what shall we do ? The blast will strike us ' said the chiefs.

' Whither shall we go inside ? Where is a cave ? ' said they.

' Oh ! friends, I have seen a cave ' said a child with a sore on its buttocks.

' Well, come on, go to it ; let us go in ' said they. They went on. ' —mmm ' Magunu was saying. They went on. ' That is the cave ; come, let us go in ' said the sore-buttocked child then. They went in ; they went in.

' Come, let Komalala's men go in first '

[**O**] said Komakiki. Komalala's men went in. In they went, and in, in, in, in, in. They two hundred all went in.

' Now, go in, Komakiki's men : go in ' said Komalala. They went in : they went in. In they went, and went, and went, and went, and went, and went. All went in,

[**P**] all went in.

' How is it with you ? ' asked Komalala.

' We have all got inside ' said the men.

' Come, let us go inside ' said Komalala ; he (they, the two chiefs) went in ; he (they) went in. Magunu shut it up ; he shut up the cave. There they stopped.

' —mmm ' he would say.

' Come, look at the sky ' they would say.

When they would look at it, ' —mmm ' he would say.

' Oh ! there is a lot of rain, it is blowing hard ' he (some men) would say. They would stay. They stayed on and on. Night came, and they slept. When Magunu went away,

[**R**] and took a walk, the ' —mmm ' stopped ; it stopped. When he went for a walk, and with the afternoon came back and he arrived, he spoke, saying ' —mmm '.

' Hullo ! it is a mighty wind ' said they.

There they were. Day came : ' Come, brothers, if you would set up a song, we would sing,' said Komalala and Komakiki : said

they. They sang: they sang. Magunu heard them. 'Oh! that is all right that you do (?); we have done thus; we have done thus.

[S] We have sung; and our grandfather will indeed sleep' said Magunu.*

'If you do so, I shall sleep' said Magunu; said he. They went on dancing, singing, and playing the pipes. Day came: day came. Magunu went for a walk. The m—m stopped. So it was. It stopped. The men came out. Out they came. They cut bamboos and brought them back; they cut them and brought them back. They brought them back. When they came back,' 'cut pipes' said they. They cut them: they cut them. They kept on cutting, cutting, cutting.

[T] cutting. They used them up. The men distributed four hundred among themselves: they shared out the bamboo pipes.

Said they: 'You there; when he goes out, he says "m—m"; when he comes back to us again he does not hum "m—m"; when he stops here he does not go "m—m". When he goes off he makes "m—m"; when he comes back, he does not do it. If we play on our pipes, and he sleeps, then we will go off' said they.

'Come, sound the pipes' quoth

[V] the chiefs Komalala and Komakiki. They played them. They went on playing, and playing, and playing, and playing the pipes.

'Oh! my grandsons, I find you right good; go on quickly; play your pipes; I am going to sleep' said Magunu.

They played, and played, and played, and played, and played, and played. He went to sleep. As he slept they played, and played, and played.

It stopped; he slept; he slept.

'Now then, bring a log' said they. They brought two logs. They put the logs one on each side of him. He fell into a deep sleep.

[W] He slept on.

'Tup your sisters; we have put him to sleep. Come on quick' said the chiefs Komalala and Komakiki.

They went off. Out they came, and out, and out, and out.

'Hurry up' the chiefs kept on saying. The men kept on playing their pipes. Some were going off, as they came out. At last they came to an end. The whole 400 got out: they all finished.

[X] They all got out and away: all did so.

'How goes it with you? we have done. You and your brother come out' said their men. Then Komalala and Komakiki came out; then Komalala and Komakiki came out again.

'Come on, we have come out' quoth they.

All the men raised a shout together. Then they went to the village. Magunu went on sleeping. The men went to their village. They came out. Magunu woke up from his sleep.

'Hullo! Where have they gone?' said Magunu. He took hold of his staff; he ran about everywhere; he did not find the men. He went back. It has ended.

It is the end.

* See Notes.

42 Pauravisia

[A] She would weep for fish.

'ē —— if you want fish, and you were to go, Pauravisia would marry you,' the *mamaifa*'s mother would tell her.

When night came on they would sleep; at day's dawning 'Come, let us to the garden,' her mother and father would say. They would go; they would work. When eventide came on they would come back again.

The *mamaifa's* mother would cook: the daughter would cry. 'Mother, I want fish, I do,' she would say.

[B] 'If you were to go to Pauravisia, he would marry you. There indeed is plenty of fish. And when all his people blow conch-shells it is a token of Pauravisia's food,' her mother would tell her.

She (*mamaifa*) got angry: she went and put red earth in her hair. She went, on she went, and she came to a village.

'Ho! *mamaifa*, whither are you going?' said they to her.

'Oh! I want Pauravisia; I have come here. Every day when I want fish my mother says to me, "I tell you,

[C] if you would go to Pauravisia, he would marry you. When they blow the conch-shells and shout, there is indeed plenty of fish there," my mother says to me. So I have come here,' said she.

'Ohe! Pauravisia non bonus (Pauravisia bonus?) Pauravisiae penis anguis,' inquunt illi. 'Cupio,' inquit.

She went on: on she went. She came to Pauravisia's place, Pauravisia's mother was sweeping.

'Well! *mamaifa*,

[D] what are you here for, my dear,' quoth she.

'Well! I have come here for your son. Everyday when I want fish my mother says "If you were to go to Pauravisia, he would marry you," says she to me. So I have come here' she answered.

'Oh! he is an evil snake indeed, my dear,' 'Corpus ejus vere homo, sed penis anguis est,' dixit mater Pauravisiae.

'Hactenus. Veni quia volui,' dixit *mamaifa*.

Pauravisia came back from fishing. They heard the conch-shells and shouting.

[E] Dixit anus, Pauravisiae mater; 'In lecto cuba, desiderium meum,' inquit. Illuc advenit penis.

In domum venit. Introiit. Domus plena erat; eam implevit penis. Postea advenit homo. Mulierum vidit. 'Mater,' inquit, 'quis est quem video?' dixit Pauravisia.

'All right, my dear, it is a *mamaifa*. She wanted you, and has come here. Every day when she wants fish

[F] her mother tells her "If you were to go to Pauravisia, he would marry you: yes, you would have food to eat," says her mother. So she has come here,' she (the mother) answered.

'That is all right,' said Pauravisia.

They took food. The *mamaifa* had (fish) food to eat. Night came: they slept. Pauravisia fornicari cupiebat. Fornicatus est.

'Ex ore ejus exi: ex aure ejus exi,' dixit penis Pauravisiae (sive, dixit peni P.) Dum fornicabatur mortua est mulier.

Destitit; at que mulier in vitam rediit. Venit dies.

[G] 'Ohe! in nocte mortua sum,' dixit mulier.

Pauravisia got ready to go fishing. The woman went away. The sun got towards its setting. She heated a cooking-stone. Pauravisia arrived. She cleared the cooking-stone of ashes. She heard the conch-shells. Advenit penis: igni ustus est: eum cecidit (sive, caesus est): dum introibat caedebat (sive, caedebatur): caedebat: caedebat (sive, caedebatur). Homo Pauravisia introiit. 'Ohe! inquit,' 'penem meum,' inquit.

[H] 'Ah! i: si cum arbore *kalola* putrida fornicaberis, ille frigescet' dixit illi. Iit. Cum arbore fornicatus est: ille (penis) friguit, atque sanus factus est. Si volebat fornicabatur. Sanus erat (penis). 'Ohe! mulier me curavit,' inquit P.

Sic vivebant.

One day he got ready to go fishing. The *mamaifa*'s mother-in-law, Pauravisia's mother, said to her: 'Come on, my dear, let us go and bring food (from the garden): and if your husband finds food, we will cook

[K] it,' quoth she. They went: and came to the garden. They brought back bananas and taro. They came homewards. They came near a pit. She (P.'s mother) took out the stopper of the lime-gourd: she took betel. They came to the pit: and she threw the stopper down the pit.

'Oh! my dear, I have let the stopper fall in to the pit,' said she. 'Go and get it; go down and fetch the stopper,' said Pauravisia's mother.

[L] The *mamaifa* climbed down, and fetched the stopper. She climbed up again.

'Look up, my dear,' said she (mother).

'I will look up,' answered she.

She (mother) filled her eye with lime; and she became blind. The woman, Pauravisia's mother, went off; she reddened her hair; she put on armlets. She cooked food. Pauravisia came home.

'Give me water to drink,' said he: she gave to him.

'Um . . . , you are my mother, you are, yes, you are my wife,' said he.

'Yes, I am her, your wife,' said she. 'Oh!

[M] she is tricking me,' said he.

Venit nox: dormierunt. Ille atque mater concubuerunt. Pauravisia cum matre fornicabatur. Day came. Rain fell in the night. The *mamaifa* looked up; the rain came down on her eyes; and the lime was washed away (became all right), it took it out. She climbed up, and came out. She sang:

'Pauravisia, cum matre vere dormis: ego mulier tua, P.' cantabat.

Pauravisia heard her.

[N] 'Hullo! what's that?' said he.

'Oh! that's a bird,' said his mother.

She sang again: 'Pauravisia, cum matre vere dormis: ego mulier tua, P.' cantabat iterum. 'Ohe! mihi illusisti: tu mater mea,' inquit. 'Mulierem meam aliquo loco reliquisti,' dixit P.

He killed his mother: he slew her. His wife came back. They married. He killed his mother: she died.

It is ended: it has been said: it is ended.

It is the end.

43 Kingkirisu

[A] Every day when they cut up pigs, Kingkirisu is given the pig's back. When the *mamaifa* asks, 'Father, who has taken the pig's back?'—when she asks this, her father tells her, 'Yes, Kingkirisu has got it, whom you will not have, when I tell you he shall marry you. He has taken the pig, I say to you,'

She got angry. 'Well, I shall go and see the man Kingkirisu'

[B] quoth the *mamaifa*. She went off.

Kingkirisu's mother was in her house. The *mamaifa* came to her.

'Well, what are you doing here, *mamaifa*?' said she.

'Kingkirisu shall marry me,' answered she.

'Oh! is Kingkirisu indeed a man? Kingkirisu is a snake,' said Kingkirisu's mother.

'Yes, I want him,' said the *mamaifa*.

Kingkirisu when it grew late came back: he went into the house: the house was filled. The *mamaifa* was frightened; she came away; she came to her father's place.

'Oh! father

[C] I said then it was a man. Every day when you cut up pigs and give it the back, I say "Who has taken away the pig?" I say. "Yes, Kingkirisu has taken it, whom if I say to you he shall marry you, you won't have" you (father) say. "It is a man" I said (to myself) and so I went. I was afraid of the snake and came back here,' said the *mamaifa*.

Day dawned. Kingkirisu came: he came to the meeting-house: he beat the drum. The chief came forth from his house.

'I will look'

[D] quoth he. The snake hailed him: 'Father-in-law, there is a wife there, your daughter,' said Kingkirisu.

'Yes, she is here,' answered the chief.

'I say, stop there, I will bring chewing-stuff,' quoth the chief. He went. He brought a hatchet. He called out: 'Come here! son-in-law, let us chew betel,' quoth he. He (chief) was tricking him. He came to him: he cut him up: he slew him with a hatchet: he cut him in pieces. Some of them became fish: some became eels.

It has been said: it is ended. Kingkirisu died. It has been said: it is ended.

It is the end.

44 Kavakavakaviso

[A] They went: 'Come, let us catch crabs' said they. They caught them. They took bows and arrows. They shot fish: they caught crabs. 'I say' said they to their little brother. Said they to him, 'Light a fire. If the wind blows in from the sea, do not roast the crabs' said they to him. They left him there. He forgot (did not hear ?) what his brothers had said. He roasted

[B] the crabs.

Kavakavakaviso smelt them from afar. He came there; he saw him cooking. He carried off the child: he brought him to his abode. He carried him up into his house.

'Kakeapoku kakeapoku singso' said he to him (the child). He carried him up. He laid him down. He went to get firewood. He brought back firewood.

'It is firewood for you' said he to him (the child).

He came back again: he brought leaves.

'They are leaves for you' said he. The boy's brothers came back to where they had left him.

'Let us look' said they. He was not where they had put him.

[C] 'Oh! we spoke to our brother' said they. 'Our brother has forgotten (not heard ?) our words. Kavakavakaviso has taken him away' said they.

'Come on! let us go after our brother' said they. They went. 'Let us look' quoth they. Their brother was in the house.

'Oh! it is our brother' said they.

'Kavakavakaviso has gone for leaves and firewood' said he.

'What has he been doing to you ?' asked they.

'"I will eat you" said he to me' he answered.

He stopped there,

[D] and his brothers hid.

He (Kavakavakaviso) came back again.

'This is firewood for you: these are leaves for you' he said.

'Oh! he will eat our brother now' said they. They fell on him. They killed him. They went to their brother.

'What did he do to you that you went up there ?' they asked. He showed them. They brought their brother down from the house.

'Kakeapuku singso' said they.

They brought their brother from the house.

They went off: they reached home.

'We have killed Kavakavakaviso' said they.

'E . . . you are small. What did you do to him ?' they said.

'We killed him' said they. The people went.

'Let us look' said they. He had died.

'Well! they spoke truly' said they.

It has been said: it has ended.

It is the end.

45 Ulina Angoosi Sana (The woman who used to cut up her body)

[**A**] Her son-in-law and her daughter would go inland. The old woman would stay behind. When the afternoon came she would bring a cooking-pot, and cut up her body : she would boil it in the pot.

' Cook taro, cook her body ' she would say. She would prepare betel-nut lime and pepper : she would throw away the betel-skin ; she would spit ; and throw lime on the ground. She would cook (the flesh) and hang it up. When night came on her daughter and daughter's husband would come back. ' Ah ! my dears, here is pig

[**B**] which your *manai* (' uncles ') brought here ' she would tell them. They would take it down, and partake ; they would eat the old woman's body. Night would come and they would sleep.

Day dawned : her daughter and son-in-law went up inland. They worked. When afternoon came on this old woman brought a pot : she cut up her body : she boiled it : she boiled taro : she cooked all properly. She put it into a basket ; and hung it up. She made a chewing-mixture ; and threw away the betel-skin. She spat on the ground ; she sprinkled lime on the ground. She kept quiet.

[**C**] Presently, her daughter and her daughter's husband arrived. Said she to them : ' Eat this ; it is pig for you ' said she to them.

' It is what they brought here ' quoth she.

They ate. Night came on and they slept. Day dawned.

' What does the old woman do ? Every day when we go to the garden there is pig. If we stay, there is no pig,' said they (d. and h.). They went out : and came back again. They kept quiet.

' Let us see ' said they. She cut up her body ;

[**D**] and cooked it in the pot.

She cooked vegetable food. ' Hullo ! We have been eating this old woman's body everyday ' said they. ' Keep quiet ; when night comes on we will go back from the garden, and then I will kill her ' said her daughter. They went away to the garden ; and worked. Afternoon came and they went back to the village. They came to the house.

' Oh ! you, here is a pig for you and your husband ' said she to them. ' Your men brought it,' said she. ' What kind of pig is this ? It is your own body. When you give it to us, " it is pig " you tell us ' said she to her (the m.). Her daughter killed her. She died.

It is said : it is ended.
It is the end.

46 Suma (The Bones)

[**A**] Once upon a time : once upon a time : once upon a time a woman died. They burnt her body ; and gathered up the bones ; and put them in a *mari*-basket. The people went away : they hung up the bones : they left the woman and child behind. They were there alone and the bones spoke to them :

'Do you and your child go to the garden, and get yourselves food' said they to them: they (the bones) cursed them.

'Hullo! where did the woman speak from?' said they (mother and child). They went.

'When you go, beat

[B] the drum on the road, and I shall hear' said they (the bones). They (m. and c.) went out.

The bones went and dried their body (themselves) in the sun. Evening came on; they (m. and c.) came back; they beat the drum; they (the bones) heard.

'They have come back' quoth they: they went and got inside the *mari*. They stopped up on top. The mother and child arrived.

'Do you, O woman and your child, cook' said they (the bones) to them. They spoke a curse to them (m. and c.).

'Hullo! my dear, who spoke to us?' said they. They cooked: they cooked food ready.

'Eat' said they to them (the bones).

[C] 'Um —— , what shall I do with it?' said the latter: they (the bones) cursed them. They slept. Day dawned.

'Thou woman and thy child, go to the garden' said they; 'bring yourselves food, said they. They (m. and c.) got ready.

'When you say "let us go back" do you beat the drum' said they (the bones). They (m. and c.) went.

'Come, my dear, let us see the thing which speaks to us' said they.

[D] They hid. 'Let us see' said they. It was bones.

'Oh! my dear, those are bones' said they. 'Oh!' quoth they. They went away. When they came to the garden they (the bones) were angry with them. They (m. and c.) ran home to their village: they reached it; night came on and they slept. They brought water; they put it in a taro leaf; they made a small hole in it; it (the water) went dripping down.

The bones slept. They (m. and c.) got ready; they made off and ran; on they went. Then they met the *kopi*-bird.

'Ba! where are you off to' said he to them.

[E] 'Oh! the bones have driven us away' they answered.

'Go on your way' said he.

'Come, show us the way' said they. 'That is your way' said he. They went on their way.

The mother of Manuka Banggara was an ogress. Manuka Banggara met them.

The bones woke up; it was day. 'Woman, where have you (both) gone? It is day, and you do not speak' said they.

[F] They (the bones) did not see them.

'Where are you going (?)? bye and bye when I see you I will kill you' said they. They (the bones) went after them; they were too late. That *kopi* was by a river: the bones ran on: they went on cursing: they came to where the *kopi* was.

'I will speak to him' they said. The bones went along a bridge. 'A (guttural)' said the *kopi* to them. He upset the bones into the river: they perished; they died.

Manuka Banggara took into his care that woman and her child:

[G] he hid them.

'My mother must not kill them' said he. Night came on: they slept. Manuka Banggara's mother smelt them. She went up. Her son Manuka Banggara saw her.

'What are you about' quoth he. 'Fire, my dear,' answered she. He gave it her. She came down. She put it out. She came back again. 'Fire' said she again. He gave it her; she put it out; she kept on doing thus. Day dawned.

'Do thou and thy child

[H] keep a look out; I am going for a walk' said he (M.B.) to them (m. and c.)

Manuka Banggara's mother came: she went up to them; she killed them; she ate them.

Manuka Banggara came back; he could not see them; he was angry. He went to his mother; he killed her; he put her to death.

'Why didst thou kill the woman whom I took into my care?' asked he. He killed her; his mother died.

It has been said; it is ended.

It is the end.

47 Drimoai

[A] Once upon a time: once upon a time: once upon a time, he got ready to go to the garden.

'Come on! let us go there and work,' said he. They went.

Then they put a *fakasi* in the water; they paddled off: they came to the garden: they worked. Afternoon came on:

'Come! let us go back to the village,' said they. They came down to the shore: then they put the outrigger in the water; they paddled off. As they paddled on, the axe fell overboard.

[B] It sank into the sea. He saw it.

'Hullo! my axe has sunk,' quoth he. 'You stop here, and I will dive for it,' said he to his wife.

Drimoai dived; he dived into the sea. Then he got hold of his axe; he got hold of it. He did not come up again; he broke into the abode of ghosts down there; and came out of it. Drimoai's wife waited for him till she was tired. She mourned for him. As she looked for him and looked for him night came on.

'Alas! my husband is dead,' said she. She went on weeping for her husband. Two days

[C] did he stay in the land of the ghosts.

Quoth the *nitu* who had taken Drimoai with him: 'Well, that's enough; thou shalt not look on the assembled dead; thou must not die,' said he to him.

He took bananas with him; and he came out of the place to his own village. They saw him.

'Dimoai has come! "he is dead" said we: we were wrong. Drimoai went to the abode of ghosts: he is alive,' said they.

Said Dimoai: 'I did not die: the *nitu* said to me in sport "come on"; so we went; and so now I have come back,' quoth he.

That is all about him. He planted the bananas. Where he said 'There; my coconut-tree is forbidden to all,' it is Dimoai's coconut-tree. It is forked.

The end.

48 Atibea (Ativea)

[**A**] Once upon a time they lived there. He would go to the garden: he would deck himself and come home. The women and girls would all bathe. He would go to where they were; he would joke with them.

They would say to him: 'e . . . , if you go on like that you will see Ativea,' they said to him.

He got annoyed: he made ready.

'Mother, go and get taro for me; make *pisu*; I want food to take with me' said he. His mother went.

[**B**] She pulled up taro for him; she came back; she made *pisu*; she cooked it; he ate. He went off. He came to one village.

'Ho! whither are you going?' said they.

'Every day when I go to where the girls are (they say) "i ——, if you go on like that you will marry Ativea" say they to me. So I have come here' he answered.

'Oh! Ativea's mother is no good woman; her mother is bad; she is an ogress. If she sees you, she will kill you' they told him.

'Let her chase me. I want her (Ativea); so I have come here' quoth he.

[**C**] He went on again; he came to a village.

'Ho! whither go you?' asked they.

'Well, I have come after Ativea' said he.

'Oh! see we are a few only. Ativea's mother has made an end of us. She is always killing us' said they.

'Let her come after me: I want her (Ativea)' quoth he.

'Well then all right; if you go on you will see a river (or, pool, river-pool). If it is red (you will say) "It is Ativea's mother's cleaning-place;

[**D**] she kills the men and brings them here" you will say. You will go on. When you see clear water, and a clear piece of ground (you will say) "It is Ativea's water and her washing-place" you will say' said they to him.

He went on his way. He saw a piece of red water.

'It is her mother's' said he. He went on. He saw one where the ground had been swept.

'That is Ativea's pool' said he. He climbed (a tree); he hid. Ativea, wanting to wash, came there.

'Come on! let us go and wash' said she to her slave-girls. They came; they washed. He saw her.

'Hullo! this

[E] is indeed a handsome woman ' quoth he. He took betel-nut ; he spat.

' Oh ! *kopi*-bird, why do you dung ? My mother is an ogress ' said she. Again he spat.

' Oh ! what are you birds doing ? my mother is an ogress. Don't you hear me ? ' said she.

He took hold of a betel-nut ; and threw it into the water. He aimed near the *mamaifa*.

' I will look up ' said she. She saw the man.

' You go away ; I will wash alone ' said she

[F] to her slave girls.

' Oh ! we hope your mother won't beat us ' said they.

' Oh ! go away ' said she to them. She drove them off ; her slave-girls went off.

' Come down here ' said she to him. He came down.

' Come on ! my mother will soon be home ' said she to him. They hastened ; they got home ; she hid him. Her mother—Ativea's mother—arrived.

' Ativea ' said she. She brought back pigs and human beings. She called to her daughter.

' Come here ; stand on them, then I will cut them up ' said she.

[G] ' No I won't : I am sick ' said Ativea.

Her mother cut the bodies up. Ativea asked the man :

' What do you eat ? ' she asked.

' I eat pig : this thing, a dead body, is not good ' said he.

' True ' said she. ' Mother, cook pigs in one pot, human bodies in another ' said she.

She cooked the pig in a separate pot ; she cooked it apart.

' All right, my dear ' said the old woman. She boiled it ; it was cooked. ' Ativea, here :

[H] eat ' said her mother.

' Oh ! give it me here ' said she.

' I will go up to your house ' said the mother.

Ativea came out. She brought it back.

' She must not see my husband ' quoth she.

They ate. Ativea ate human bodies. The man ate pig.

' Ativea, whom are you talking with ? ' asked the mother.

' Oh ! it is nothing : my forehead is hurting me ' said she. Night came ; they slept. Day came. Her mother got ready.

' Mother : go far away.

[K] Then you will kill nice men and pigs,' said she to her. She went off.

' Come on ; let us go away ; my mother must not kill you ' said she. They went away ; they ran. They came to a village.

' Hullo ! the man has brought Ativea ' said they.

' Hush ! be quiet : dig a pit ' said they.

They dug a pit : they dug it. They covered it with wood and leaves and earth.

The ogress came home.

[**L**] ' I am bringing pigs and men's bodies ' said she. She laid them down. ' Come here Ativea ; and stand on the bodies ; then I will cut them up ' quoth she.

Then there was no answer to her call. Again she called to her ; and she did not stir.

' Hullo ! Where is my daughter ? ' quoth she, quoth she. She looked for her : she ran.

' Ativea *ensuru* pigs ; *ensuru* human bodies : the ogress (is here ?) : Ativea ' said (sang) she.

She ran : again she said (sang) :

' Ativea *ensuru* pigs ; *ensuru*

[**M**] human bodies : the ogress (is here ?) : Ativea ' said (sang) she. She drew near the village. The men feared ; her daughter was left alone. She came there.

' Ho ! why did you take away my daughter with you here ? She has come here ' quoth she. She saw her daughter.

' Hullo ! mother, it is me : come here ' said her daughter. She went to her. ' Come here, *here* ; don't go anywhere else ' said she (daughter) to her.

' I will catch you ' said she to her daughter.

She stepped on the pit. She fell in.

' Mother, look up here ' said she (daughter). She looked up : the daughter tipped down lime ; she killed her. The daughter married. It has been told : it has ended. She killed her mother.

It has been told : it is ended.

It is the end.

49 Fasori

[**A**] Once upon a time : once on a time night would come ; then day ; and when Fasori's mother and father would get ready for the garden they would say to her ' Come, let us go '.

' I will not : we others, I and my slave-girls, are going to get *koloaka* ' she would answer. She would refuse.

Fasori's mother and father would go off. They (the others) would go down to the sandy shore ; they would gather *koloaka* ; and come back.

[**B**] They would cook them and eat them. When night came on her mother and father would come back ; and sleep. When day came again they would make ready. ' Come, Fasori ' they would say. She would refuse. ' We others, I and my slaves, are going to get *koloaka* ' she would say. Her mother and father would go up inland. The slaves would gather together ; she would summon them.

' Come, let us go and get *koloaka* ' she would say to them. They would go. They would pick up *koloaka* ; bring them back ; cook them ; and eat them. Thus they would do.

A *nitu* got with child ; she got with child ; she brought forth in a cave. There was no nurse-woman

[C] for their child.

' Oh ! We know the *mamaifa* Fasori's name. How could we catch her ? If we were to bring her here, she would then take care of our child ' said she.

Night came : she slept. Day came, and they (mother and father) got ready.

' Fasori, come to the garden ' said they to her. She would not. Her mother and father went inland.

As they (F. and slaves) were playing about, the *nitu* came on them ; and attacked them. He carried off the *mamaifa*.

[D] He took her to a cave ; they showed her their child there.

' You are to look after the child, you ' said they. ' Yes, you are always to look after it ' said they to her.

Night came on ; they slept. Day came.

' Fasori look after your sister ' they said to her. She looked after it. The *nitu* and his wife went away. They killed opossums and brought them back ; they killed snakes and brought them back. They brought them : they took them there.

' There, Fasori, there are snakes for you to eat ' they said to her. She was afraid. ' I do not eat bad things like snakes ' she said. They gave her opossum. ' Eat ' they said to her.

[E] She took it : and washed it. The *nitu* and his wife ate it raw.

Fasori cooked it ; and ate it.

They slept. Day came : ' Fasori, look after your sister ' they said to her. ' Yes : do ye go far away ; and kill fine opossums to bring home ; and it (the child) won't go on crying ' she said to them.

They went off ; they went a long way. Fasori made ready. She ran off : she escaped. She came to the village. She came to her mother and father.

[F] The child of the *nitu* (plur.) woke up from its sleep. It cried. It cried on till it was tired. It died. They arrived there : they had killed snakes and opossums and brought them home.

' Fasori, and your sister, are you sleeping ? We have brought back the opossums we have killed ' said they.

She did not speak. ' Let us look at her ' said they. The child had died.

' Hullo ! ' said they (the people) ' the *mamaifa* Fasori has come here.'

' Be quick about a pit ' she said to them. They dug it.

That *nitu*, said he, ' Where are you going to ? I will kill you soon.'

[G] He ran. Fasori put red earth on her hair. She stood at the edge of the pit. The other (the *nitu*) kept shouting out : he ran : he reached there.

'Oh! Fasori you did not go hungry. Why have you left my child and come here? Now I will kill you' said he. 'I will catch hold of you' he said.

He fell into the pit. They jumped down there.
They killed him; they killed him. He died.
It has been said: it has ended.
It is the end.

50 Matairua (Two-Eyes)

[A] Once upon a time a woman got with child. First of all two children had been born to her. She got with child. Time went on, she brought forth. She brought forth. Time went on, and the fire went out. 'Go, bring fire here' she said to her two children. 'As you go along the path, one path is Matairua's path; do not follow it. Take your own path; bring hither fire; and come back' she said. They went. They came to

[B] a fork in the path.

Quoth the elder, 'Let us follow this one,' quoth the elder. 'ē ——, let us take *this* one: that is Matairua's path,' quoth the younger. 'ē ——, that's wrong: this is our path: that is Matairua's path, I tell you,' said the elder. She was wrong. They took Matairua's path. They followed it. On they went. Matairua was in her house. They saw her. 'That is Matairua,' said they.

[C] 'Come, let us go back' said they. Matairua turned round. She looked at them from her back. 'Hullo! my dears; come here: I am indeed your grandmother' said she. The children went into Matairua's house.

'What have you come here for?' said she to them: said Matairua. 'The fire went out: we came here' said they. 'What are you going to roast?' asked she. 'We are going to roast an opossum,' answered the children. 'ē ——, if you bring an opossum for me to eat I clap my

[D] hands.'

'We are going to roast a rat,' said they. 'ē ——, if you bring me a rat to eat, I clap my hands,' said she. She got angry with the children. 'Our mother brought forth, and the fire went out,' said they. 'Oh! that is it. I am your dear grandmother. Why have you hidden it from me?' said Matairua. 'Come, let us go: yes, am I any other old woman? I am your dear grandmother' said Matairua. Then she took *sirami*-leaf: she put it in her belt as a *vasa*. The children and Matairua set forth.

[E] They set forth. They went to the village. When they came there, their mother saw Matairua.

'Hullo! you t —— one another: why has Matairua come here? Oh!' quoth she, 'I am angry with you. It is Matairua you have brought.' 'Bring my grandchild here: I will put it on my knee,' said Matairua: said she. She (the mother) brought it: she (M.) put it on her knee. 'Give it to me: do you cook food,' said Matairua.

Matairua took hold of the child: she took hold of it. She (the mother) cooked

[F] food. (Matairua) broke its arm. The child cried. 'Hullo! what are you doing to my child?' said the child's mother. 'What are you doing to my child?' asked the mother. 'Here it is, it is the *sirami*. It has pricked it,' said Matairua: said she. She broke the child's leg: Matairua broke it. 'Ngeng ngē,' cried the child. 'What hast thou done to my child? Give me my child,' said she (the mother). Matairua put it in a *mari*-basket. She (Matairua?) jumped down. They (the mother and M.) fought with one another. When Matairua fell on the ground underneath their mother,

[G] 'Our mother is the stronger,' the children would say. If their mother was on the ground underneath Matairua, 'Our grandmother is the stronger' they would say. Their mother died. Matairua killed her. (Matairua) put them on their shoulders: she went off: she took them to her house. She smoked them, her and her child. This was the end. Men got to know. 'The woman brought forth children: Matairua has killed them,' said all the men. 'Come, dig a pit,' said they. They dug a pit.

[H] They dug it. They finished it. They covered it with sticks and leaves and earth.

'That's all right. Go on, you children: sing to Matairua,' said the men. They went.

'Matairua, you have two eyes: you have three eyes;
Matai erua' said (sang) the children.
Matairua heard them.
'Matairua, you have two eyes: you have three eyes:
Matai erua' said (sang) the children.

Matai erua heard them. 'Hullo! now you shall be punished,' quoth Mataierua:

[K] quoth she. Matairua ran after them. The children ran away. They came up to the pit. They faced the pit (on the opposite side to her).

'Matairua, you have two eyes: you have three eyes;
Matai erua,' said (sang) they.

She ran after them. 'I will get hold of them,' said she. She fell down the pit. The men rushed up; then they killed her. It has been said. It is ended. 'I have done wrong: I have done wrong: I have done wrong' said she: they killed her: that was her end.

It is the end.

51 Kikoau

[A] They held a dance; they played the pipes; they held a dance: they made a *lauku*: they made a feast. They killed pigs: some they brought alive.

'All is cooked,' they said; 'let, then, the *mamaifa* Kikoau redden her hair: and mount up onto the platform,' said they.

The time fixed by this Kikoau had come about ; it had come about. In silvam iit : fornicabatur. They waited for her till they were tired. They reddened the hair

[**B**] of her younger sister. ' This sister of hers is a *mamaifa* : let us redden her hair,' said they. They did her hair. Kikoau had gone off. ' Never mind about her,' they said. ' Let this one go up,' they said.

She went there : and climbed up. They put a pig at the foot of the ladder : they put a live pig. She stood on it. She went up onto the *lauku*. She went up. She came down. Kikoau came back.

' We waited for you till we could not any longer : your younger sister went up : she reddened her hair,' they said to her.

She was wrath :

[**C**] she was upset.

' What ! I am a *mamaifa kanegana* (great) ; that one is a little *mamaifa*, she is,' quoth she. She was wrath : she was upset. She wept.

' Well then ! I am going off : yes, do ye go on reddening that one's hair,' said she. She went off.

' *poreenta pautu*,' quoth she : ' *kurarunoa ngungumem*,' quoth she. She went away. She became a *nitu* : she became an object of awe. Vivi si eam vident atque cum ea fornicantur, moriuntur.

It has been said : it has ended.

It is the end.

52 Tio Manube

[**A**] Two children, brothers, took a bow ; they went to shoot fish and birds. They went ; and came to the sea. They went shooting ; they shot a fish.

' Ah ! brother, take hold of our fish ; string it through the gills ' said they. They went on again ; they hit another fish. ' Oh ! brother, take hold ' said he. They took hold of it. They strung it likewise through the gills. They went on.

[**B**] They saw another one : again they shot it ; again they strung it on. They went on again. They shot a *tio manube*.

' Ki —— ,' it said ; it wept.

' Oh ! brother, throw away all those fish ; keep hold of this one ; keep hold of the *tio manube* ' said they.

They took hold of it and carried it ; they brought it to some fresh-water. They put it in. They went to their village. Night came ; they slept. Day came, and they said to their mother,

' Mother cook food, *pisu* ' said they to her. She cooked it ; the *pisu* was cooked.

[**C**] ' O you, the *pisu* is cooked ' said she to her children, said she to them. They took it off, and came to the pool. They called to it (*tio manube*) :

' *Tio tio tio manube manuube*, here is *pisu* for thee, here is pig for thee ; *tio tio* ' they said to it. It came up to the top. They fed it.

It ate ; and they came away. Night came, and they slept. Day came ; again they told their mother : ' Mother, cook food ; make *pisu* '

[**D**] they said to her. She cooked ; she made *pisu*. The *pisu* got cooked. They took it with them : they went to the pool ; they reached it. Again they sang : ' *tio tio tio manuube*, here is *pisu* for thee ; here is pig for thee ; *tio tio* ' said they. It came up on top. They gave it to it ; they fed it. It ate ; they came away. It grew fat ; it grew big. They came away ; they reached their village. Said they to their mother :

' Mother, the thing which belongs to us is growing fat ' they said to her.

Night came ; they slept. Day came ;

[**E**] ' Mother,' said they, ' cook food ; kill pig ; and cut it up ' said they to her. She cut up a pig. The *pisu* was cooked ; the pig was cooked. They carried it. They went to the pool. They went to the fish ; they came to it.

' *tio tio tio manuube* ; here is thy *pisu*, thy pig, *tio tio* ' said (sang) they to it. It came up : they fed it.

A *nitu* heard. They told

[**F**] their property, their fish :

' Thou, do not thou listen to men if they hail thee and have a deep voice. " It is someone else " thou wilt say (to thyself) ' said they to it.

They went home. The *nitu* came there ; he hailed it.

' *tio tio tio manuube*, here is thy *pisu*, thy pig ; *tio tio* ' sang he. It did not come up : it would not.

He sang again :

' *tio tio tio manuube*, here is thy *pisu*, thy pig ; *tio tio* ' sang he again.

[**G**] It did not come up.

' Oh ! when I made my voice deep it did not come up ' quoth he. He pitched his voice high.

' *tio ito tio manuube*, here is *pisu*, here is pig, for thee ; *tio tio* ' sang he.

It came up. He killed it : he stuck it with a spear. He brought cane ; he strung it through the gills. He took it to his cave ; he cut it up ; he smoked it on a wood staging.

Those children whose fish it was

[**H**] brought food. They came to the pool ; they called to it. ' *tio tio tio manube manuube*, here is thy *pisu*, here is thy pig, *tio tio* ' sang they. It did not come up. Again they sang :

' *tio tio tio manube manuube*, here is thy *pisu*, thy pig ; *tio tio* ' sang they again. It did not come up.

' Oh ! brother,' said they ' what has happened to our thing ?

[**K**] It has not come up ' said they.

They looked for it. They saw its blood.

' Oh ! some man has killed our possession ' said they.

They followed his (the *nitu*'s) footsteps. They saw him. They sniffed the smell of it.

'Oh! our fish is here; it smells' quoth they.

They went on; then they saw him from afar.

'Come, brother, let us go back and make spears' said they. They went back to their village.

[L] They made spears; they made clubs; they finished making them. They scraped the spear-shafts.

'Come on,' said they, 'let us punish the man who killed our fish, our own fish' said they.

They went against him; they went. They came to him; they attacked him. They shot away at him. He went into the cave.

They followed after the man. They pulled out another one; and killed him. Again they pulled out one, not him, and again they killed this one. Again they pulled out another one, not him, and killed this one.

[M] Then they pulled out the one who had killed the fish: they slew him.

'I have done wrong: I have done wrong: I have done wrong' said he. They beat him with clubs.

It has been said; it has ended. They took away their fish; and ate it.

It has been said: it has ended.

It is the end.

53 Efu (The Playing-Pipes)

[A] Formerly men's music was the *makomako*; women's music was the *efu*.

A woman used to play the *efu* daily. One day she went to weed the garden. She weeded and kept on playing the *efu*; she weeded and kept on playing the *efu*.

A man heard her a long way off. Then a man heard her keeping on playing. 'What is that?' said he.

She laid them (the pipes) on a tree-stump. The man stole them. He stole them. He went on his way. He stole the *efu*.

This woman

[B] looked for them. The man kept on playing the *efu*. She heard him. Then said she: 'Oh! the thing belonging to me is sounding away there. Who took it away? Who took it away from me?'

The man went off; he had taken his *makomako*; he had laid it on a tree-stump. The woman saw the *makomako*. She took it in her turn.

'Well! he took my *efu*. Why did he take it? Well, all right. I will take this' said she.

She took possession of it. Men took the *efu* for their own. Women took the *makomako* for theirs.

It has been said: it is ended.

It is the end.

54 Tunupa (The Lizard)

[A] Once upon a time : once upon a time Bararoai died.
'Oh ! my brother-in-law is dead' said Tunupa.
He went ; and came there ; and did mourning.
Said he to the people : 'Cut firewood' said he to them.
They cut it : they burnt (the body) in the fire.
Tunupa mourned. 'Ah ! brother-in-law, thou art dead. Presently thou shalt hear me. A hundred men I will slay as vengeance

[B] for thy ghost. Them who killed thee I will kill bye-and-bye ; I will make an end of them' said Tunupa.
His brother-in-law was burnt to the end.
'Ye people do ye go away. I will stay by myself ; I will look after his *mome*' said he to them.
The people went off. He was left alone.
'Hullo ! you there,' said they, 'this man Tunupa, now that his brother-in-law is dead, is alone. Let us kill him. Let him follow after his brother-in-law.' said they. They went stealthily to where he was. Tunupa had gone ; he had brought *urириri*-birds and fastened them.

[C] He brought them ; and put them alive in the meeting-house. The men crept up stealthily. 'He is alone ; go on ; let us kill him' said they. They went up to him. Tunupa stamped with his feet. The *urириri*-birds made a whirring noise with their wings ; the men were afraid ; they were afraid ; they ran back. He went after them ; he killed ten ; ten he killed.
Night came on ; he slept. Day came.
'You there,' said the men, 'this Tunupa is alone : let us go to him ; and we can kill him'

[D] said they.
They went again against him ; they came to him (again). Tunupa was in the *kalofo* alone ; they attacked him. He stamped with his feet. The *urириri* made a whirring with their wings : the men again ran back ; he went after them ; he slew them ; twenty men more he slew.
'Hullo ! you men, one man by himself will make an end of us' said they. Night came ; they slept. With day they went at him again : they came to him ; they fell on him.

[E] He stamped his feet ; they ran back. He killed one hundred men. 'Oh !' said they, 'he is making an end of us. To-morrow you must be up and doing ; this Tunupa is alone. Those are birds when they make a loud noise we are afraid : we are tricked'
They went at him ; they fell on him ; he ran away : he climbed up. They saw the birds well.
'Oh ! "(they are) men" we said ; but it is birds there' said they.
Tunupa climbed up ; he did like this (see notes) ; he came up ; he did thus.

[F] 'Ho! there, bring a rope here; sling it over; let's climb up'. They brought a rope; they slung it over Tunupa's knee.

'It is a branch of a tree' said they. Five men went up.

'We will catch hold of him' said they. They caught hold of him. Tunupa put his leg out straight; they fell down; they were killed dead.

'Hullo! go up ten more' said they. They climbed again. 'Let us catch hold of him' said they.

Again he stretched his leg out straight; again they fell down.

[G] 'Hullo!' said they, 'a lot of you go up now.' Once more some climbed up: once more he straightened out his leg; once more they fell down. One man looked up at him from a distance. Said he to the man 'You there' said he, 'this Tunupa is tricking you: it is his knee' quoth he.

They brought axes: they cut down (the tree); it fell; they ran up to it; Tunupa ran off; he ran away into the bush; he went inside the ground.

It is the end of it; it has ended; he became wild.

It is the end of it.

55 Mukua Maguili (The *Maguili*-fish swallowed him)

[A] A man and his brother took a *gomera*-net: they went to fish. The (man's) wife and her brother-in-law went to the garden. They saw a betel-palm.

'Climb up, brother-in-law, for betel for me,' said the woman. He would not. 'Oh! you won't do it,' said she.

Mulier scansit. Vidit cunnum: desiderabat: flevit. 'Ohe! quid facis? Tibi *betel* dabo: in humero

[B] pone,' inquit. Id non desiderabat. 'Rem fratris desideras,' dixit mulier. 'Ita,' respondit vir. Cum ea fornicatus est: fornicatus est: cunnum rupit.

'Mihi male fecisti, fratris rei: circumspice,' inquit. Redierunt: pagum attigerunt.

After a time the woman's husband arrived. 'I am ill,' said she. She lay down on the bed. Her husband arrived.

'Go down to the shore, and fetch the fish,' said he (? she) to his mother.

[C] She (mother) went down to the sea. 'Ah! do you take your own,' said he to her. She (mother ?) went up from the sea: she took her own fish.

'Do you go down to the shore: Your husband said to you: "If she comes she will take fish,"' (said the mother).

The wife went down to the shore: she reached it.

'Give me the fish,' said she. He pulled out the canoe. 'Oh! I feel cold,' said she.

'Hum, come out here,' said he to her.

In aquam processit. Cunnus humuit: sanguis subiit.

[**D**] ' Oh ! hoc tibi dicerem (?). Quid tibi fecit ? ' ' Ramus me rasit,' dixit illa. ' Mentiris,' (dixit ille). ' Me laesit stipes.' ' Hum : stipites nulli : semper aufero : stipites nulli.' ' Licet ! frater tuus me rupit.' ' Ita, ei illud dicerem,' dixit ille.

He went up to the house. Night came, they slept. Day came : ' Brother,' said he ' climb a coconut-tree,' quoth he. He (the brother) went up it.

[**E**] He picked (coconuts). They skinned them. They lifted the canoe into the water : they paddled off. They came part of the way.

' (Let us stop) here ' said he (the younger brother).

' Oh ! it is too short a distance (gone) : it is far (where we have to go) : presently we shall get there (at a place to stop),' said he (the elder).

They paddled again : once more they came part of the way. Again he (younger brother) asked.

' Yes, here (we will stop) ' answered the other.

' Give me a stone : I will break a coconut,' said he (the elder).

He gave it him : he broke the nut : he threw it away.

' Oh ! brother, dive for your coconut,' said he (the elder).

[**F**] He dived for it : (the other) paddled on.

' Hullo ! brother, you have left me,' said (the younger).

' Ita, te reliqui, giorem qui rupisti, ita,' inquit.

He (the younger) swam : he stood upon a rock : he stood up. He shouted out to them. The fishes came up to him : he gave them coconut : he used it all up. A *maguili* came up to him after the others. It saw the man : he cried. It took hold of him : it swallowed him : he did not die. It took him into shallow water. The man took hold of a *kasiato* shell : he took it

[**G**] from his arm. He slit up (the fish's belly) : the man came out.

He went : he came to the garden. His mother came up to the garden. ' I will get food,' she said. She saw her son.

' Oh ! my dear, you have come back,' quoth she.

' Yes, I have got here.'

' Thou art not dead,' said she. She took him with her.

They came to the village. He told his father all : they hid him. Night came and they slept. Day came : he (the chief, the father) went to the meeting-house. He told the people.

[**H**] He beat the drum.

' To-morrow go and bring bamboos,' said he to them.

Night came, and they slept. Day came and they went to get bamboos. They cut bamboo pipes. They played on the pipes. Night came and they slept. Day came and he gave them orders. They went to the garden : they brought back food : they made a great feast : they made it.

They danced. The elder brother came out of his house : he danced. The younger was in the house : he came out of the house. He slew his brother : mulierem duxit quam ruperat.

It is the end.

56 Entima

[**A**] They went fishing: they caught fish; they took them home. Said the *mamaifa*:

'The fish I want is that *maranatu*; the taro I want is the *moisuru*,' said she.

They cooked, and laid it out: the fish was cooked.

Her brother came into the house; then he ate the food. The *mamaifa* came into the house, for whom the food was.

'Give me my taro, and fish' said she. 'I will eat' she said. They said to her:

[**B**] 'Oh! your brother has eaten your fish and taro' said they to her. She wept. As she wept she would not have food. They gave her taro; they gave her fish.

'Oh! I (won't have) any fish; *my* fish is the *maranatu*; my taro is the *moisuru*' said she. Her mother and father went up to the garden. She called to her slave-girls. 'Come here, do you redden my hair' said she to them. They reddened her hair, hers and her sister's. They finished. They went and climbed up a *puputui*-tree. She asked her slave-girls:

[**C**] 'How does *thy* mother treat thee?' said she to one.

'My mother is kind; she does not beat me' she answered.

'Go on to that branch' said she (E.).

She asked another one: 'How does *thy* mother treat thee?' she asked. '*My* mother is unkind' she answered.

'Come here with me' said she (E.). 'Come here' said she. She asked '*Thy* mother, how does she treat thee?' said she.

[**D**] '*My* mother is kind' she answered.

'Go on to that branch' she (E.) said.

So she did with all her slave-girls.

(sing following passage)

'*Entima entama* my *nasuru misi toko* fish is the *maranatu*, (my) taro the *moisuru*; *siriroi asipa*, they sang.

They threw a dog into the sea; the great-clam gulped it inside.

[**E**] (sing following passage)

'*Entima entama* my *nasuru tage misi toko*

fish is the *maranatu*, (my) taro, the *moisuru*: *siriroi asipa*' they sang.

One girl dived in; the great-clam gulped her in.

(sing the following passage)

[**F**] '*entima entama* my *nasuru na masuru tage nisi toko* fish is the *maranatu*; (my) taro, the *moisuru*: *siriroi asipa*' she sang.

One (girl) dived down; the great-clam gulped her in.

(sing following)

'*Entima entama* my *nasuru na masuru tage misi toko* fish is the *maranatu*, (my) taro, the *moisuru*: *siriroi asipa*' she sang.

[**G**] The younger sister, the lesser *mamaifa* jumped down; then the great-clam swallowed her in: the elder sister wept.

(sing the following)

' *Entima entama* my *nasuru na masuru tage nisi toko* fish is the *maranatu*, (my) taro, the *moisuru : siriroi asipa* ' she sang again.

She sang (sing) : ' my *masuru na masuru tage nisi toko* fish is the *maranatu*, (my) taro, the *moisuru : siriroi asipa* ' she sang.

She dived down ; she climbed up again. She shook off (?) the red earth. She dived down again ; then the great-clam swallowed her in.

It has been said : it is ended.

That is the end.

57 Sipanggu

[**A**] Sipanggu was a bitch: a bitch. The people had gone away. Sipanggu went to a cave. She got with young. She brought forth a girl, a girl-child. Time went on, it grew up : it grew up. It wanted food.

' ha ha ' said her mother : the cave was filled with food : there was lots of food. Time went on, and she (the girl) became a young woman. She wished to

[**B**] bathe in the sea. A chief came there : he saw her : he wanted her : he tupped.

' You are the woman I will marry.'

' Oh ! my mother is a bitch. If you marry me, what shall I do ? '

Her mother heard.

' I said so. A man has seen my daughter,' said she.

They fixed a day ; they fixed an interval of three days.

' I told you so. You will go and I shall not go to your place. I am of another kind. I am a bitch, I am not a woman.'

She (daughter) slept.

[**C**] She waited. Night came, and she slept. Two days went. Day came. Night came again. Day came. The days had come to an end. She went down to the shore : she went down. He met her again.

' You are my wife ' said he. They went up to the cave. They came to it. ' Mother ' said she, ' I want to marry.' Said the mother :

' All right.' If you go and marry I shall not follow you. I am of another kind, not a woman. I am a bitch. Ha ha, *gorau* ' said she.

[**D**] Her (daughter's) arm was covered.

' Ha ha ' said she (bitch) : her (daughter's) other arm was covered. ' ha ha ' said she (bitch), ' *mimisi*.'

She (daughter) put it round her waist.

' Ha ha, *gorau* ' said she (mother). There was a lot of *gorau*. She put them in a basket. ' Ha ha, *mimisi* ' said she. There was a lot of ' *mimisi* ' said she. There was a lot of *mimisi*. She brought a basket : again she put it in.

' Take that : good-bye, daughter ' said she. ' I shall not go after you ' said she ; ' I am a bitch not a woman.'

[**E**] She married him. They went to his place : they came to it. He told his *ansana numa*.

' Yes, 'tis well ' said she. She saw her.

' Oh ! what is on your arms ' said she (*ansana numa*).

' It is *gorau* ' she answered.

' What have you put round your waist? to-morrow let us go, and see your mother.'

' My mother is a bitch,' said she.

When day came they set off. They reached the cave.

' Hullo ! my daughter,

[**F**] you have come ' said Sipanggu.

' I and the *ansana numa* have come here ' said the woman (the daughter).

She (*ansana numa*) saw her.

' True, your mother is a bitch ' said she. ' Never mind about your being a bitch : you have made nice things.'

' Ha ha, *mimisi* : ha, ha, *gorau.*'

There was plenty of *gorau* ; there was plenty of *mimisi.* They took it away. They went back to the village. They reached it. They slept. When day came, the chief went to the meeting-house.

He gave the people orders :

[**G**] ' To-morrow, do ye go to get bamboos : the women are to go to the gardens, and bring food.' Night came, and they slept.

When day came the men brought back bamboos, the women brought back food. They cut playing-pipes. They went and brought back coconuts. They (women) made a feast. They finished.

They (chief and wife) came out of the house. They put the things on a tree-trunk.

The people adorned themselves with *kafako.*

Said they : ' How wonderful ! The chief has brought back a wife who is a bitch's daughter : he has married her ' said they. They danced. He brought the *mimisi* out to the meeting-house : he shared it out among them.

It is the end.

58 Boroa

[**A**] The men went to a river : they reached it. They washed. They went on to the garden. They saw bananas. They threw away the skin.

Said one of them : ' Brother, I have seen an eel for us to catch : I will dive for it. If you see my foot, (you will say) " our eel is killing my brother " you will say : and you will come after me.'

[**B**] Boroa dived : he (Derua) saw his foot. It (eel) swallowed him : it swallowed both of them together. ' Hullo ! it has slain its fellow-clansmen ' said all the people. It heard.

' Oh ! ' it said, ' I have done wrong to my fellow-clansmen,' said it. It took them ; and set them in the bush.

' Go : (say) " the great eel swallowed us " say ye,' (it said). Then they told it (in the village). The eel went off. It went. It is *olatu.*

It is the end.

59 Kulitanai

Some women went; and killed an octopus. They brought it to the house. They boiled it. It did not cook.

'Hullo! it has not cooked' said they. (The fish?) it came out of the pot. It went into the sea: it went down (to the shore): it went to the sea.

It was not dead.

It is the end.

60 Sokokorokio

[**A**] Some children went shooting fish with bows and arrows. They shot fish. They took them and roasted them in a cave. The rain came down.

A *nitu* came there: he stood at the opening and looked in at them.

'Hullo!' said he, 'do not go to your village' said the *nitu*. They slept: day came: the *nitu* went out for a walk. The children went, and caught *ukala* in a river. They roasted them. He caught

[**B**] the smell of it.

'Ho! my grandsons, what have you caught?' said he.

'We have caught *ukala* for us: let us eat them.'

'What did you do to kill them?'

'We drank the water; we drank it all up.'

Day dawned, and the *nitu* went; and drank the water. He drank it; drank it; drank it; drank it; drank it; drank it; drank it; drank it; drank it; drank it; drank it; and drank it. He swelled up. 'Oh! now what shall I do?' He called to

[**C**] a bird. It pecked at his belly; it did not pierce it.

'Oh! you are not good; you have not pierced me.' A crane came up: it pecked it; it pierced it.

He poured forth (water); poured fourth; poured forth; poured forth; and poured forth; and poured forth till there was no more. 'Ah!' said he. He rested.

He went and cut up a tree. He went after them.

'I will kill them' quoth he.

They brought a great-clam from the sea.

[**D**] They dived for it. They brought it to the cave. They cooked it.

'Oh! my grandsons' said he.

He threw away his sticks. He threw away the *magurutu*.

'How did you get it, grandsons?'

'We went to the sea; we saw it; we dived for it; we pushed into it with our heads; we took out the fish from the shell with our heads.'

They went to sleep. Day came and he went to the sea; the *nitu* went. He saw a very great clam.

'That's it' said he. He dived for it; it was caught by his head; it shut up its shell; so that it cut his neck.

He died; he died. The children went to the village; they reached it.

'We have killed the *nitu*, and come back' said they.

'You did well' they told them.

It is the end.

61 (The Man, His Wife, and the *Nitu*)

[**A**] A woman got with child: she got with child.

'Come on: let us go; I will get *kai*-nuts for myself to bring home.'

They went. Then they came to the place; and gathered them together; they gathered the *kai*. They stayed and stayed.

'Climb up to get *kai*-nuts for me' quoth she.

Her husband went up: he picked kai; he picked the nuts: he picked them.

A man came there who had died: he came there. He broke a stick.

[**B**] She turned round to look. She saw him: she saw him.

'Come down,' said she to her husband.

He climbed down. Then he touched the ground.

'I will give you my food; and we will eat' said he (the *nitu*). He went: when he had brought it he set it down.

They ate: they ate. After a time they finished.

'It is not the food of a living man that we have eaten.'

'You stop here: I am going to get my things' quoth he (the *nitu*). The man and his wife

[**C**] went to their village: they came to their house: they went into it.

The man, a chief (the *nitu*) came back (to where he had left them), and then he did not see them.

'Hullo! you have eaten my food' said he. He went after them. When he reached the village he went into the house.

'Well! why have you eaten my food, and now you have run off here?' said he: said he.

She and her husband died: they died.

The man who was a chief took them with him.

It is the end.

62 Foifoiti

Once upon a time a woman went: as time went on and went on, she became an old woman: her body got weak.

She went to a river: she took off her skin; she threw it into the river. She came back to the village. Her grandchild was frightened.

'Oh! what art thou afraid for? See, I got old: I have taken off my skin.'

It (the child) was afraid: it cried.

She went there again. She put on her skin: she came back again.

'u, ue' she hummed. She became an old woman: she died: men came to their end; we go on dying.

That is the end: it is over.

63 Aiaiti Ofa (Qui cum cavo fornicabatur)

The man would go fishing: he would catch fish: he would go on: he would go into the bush: he would come to a rock: he would lay down the fish: cum cavo in rupe fornicabatur.

He would come away: and go to sleep.

When day came he would go off again: he would again catch fish: he would catch fish: he would go off. A man saw him: he brought a centipede: lexit in cavum in rupe.

Homo illuc iit: denuo cum cavo in rupe fornicatus est.

Centipeda eum momorsit: penem ejus momorsit.

It hurt the man. 'Oh! my leg,' he kept on saying.

It is the end.

64 Dudueri

[**A**] Once upon a time he said: 'All you men go and dig up an *aia*, and bring it here,' quoth Dudueri. He spoke. They went, and paddled in their canoe, and crossed over to Magusaiai. They crossed over; they dug up a tree of the kind called *fasala*: so they dug up an *aia*. They dug; they finished digging; they tied it to a log to carry on their shoulders, and carried it. Then they brought it down to the sea. They lifted their canoe and launched it; they put it in the canoe and

[**B**] paddled back. They paddled back. Dudueri had a lot of food cooked: 'Yes then the men shall eat; they have brought me the thing I wanted; those who bring the tree shall have food afterwards,' quoth Dudueri. He said. The men paddled home; they came to Piogai; the canoe capsized; they sank it; and his tree sank.

[**C**] Dudueri was wrath. The men got home; but the canoe was broken up. 'Why have you sunk my tree? I am angry with you. My tree has sunk. I am angry,' said Dudueri. He said. He took hold of the food, and upset it. It grew up of itself; the *aloaga* kept alive; it kept alive. The man Dudueri went into the sea; he stayed in the sea; he stayed at Piogai.

It has been said: it is ended.

It is the end.

65 Soi

[**A**] Soi's mother had died, and his father too.

Time went on, time went on, and they (the people) made canoes. When Soi came out of the house and the people saw him they would curse him.

' Cum matre tua cois ' they said. He would weep ; and go into the house.

' Oh ! grandmother, they have made me hear curses ' he would tell his grandmother.

' All right, dear,' she would say

[**B**] ' now then go, and when you see a *firong*-tree and recognize the leaf, cut it down and bring it back ' said she. He went ; and cut one down and brought it home.

' Is it this, grandmother ? ' said he.

' Yes ' said his grandmother. He (she ?) adzed it. He went out. Again they cursed him ; and again he went into his house.

' Grandmother,' said he again, ' well they have been cursing me.'

[**C**] ' All right,' said his grandmother, ' you go and cut down another *firong* and bring it back ' said she. He went ; he cut down and brought back another. He brought it back. He (she ?) adzed it. He went out, they put curses on him. He wept. He came back into the house.

' Keep quiet, dear ' said his grandmother. Night came on and they slept. Day came.

' Go, dear ;

[**D**] bring *asama* ; bring its leaf ' said his grandmother. He went off. He cut off some and brought it back ; he showed it.

' Yes, dear : do you bring back that thing always ' said she. Day came. ' Go to get planks ' said his grandmother. He went out again. He cut planks and brought them back. He split trees in two. He adzed the wood : he drilled holes ; he put *asama* through them. He went out of the house ; they cursed him.

[**E**] ' You crunch your father's bones ' said they. He wept : he went to his house.

' Go on keeping quiet ' said his grandmother.

Day came ; again he went into the bush. Again he cut and brought back (wood for) *afarai*-planks. He and his grandmother made *afarai*-planks in the house. Night came ; and they slept. When day came they drilled holes ; and put *asama* through. When the canoe was (canoes were) done, ' (Bring) caulking,' they (the people) said. They brought back clay ; they caulked the canoes. When Soi came out of the house

[**F**] they again cursed him. He went back into it.

' Grandmother, they cursed me ' said he.

' hum ! you (? I will) go and bring *tita* back, then I shall know it ' said he.

He went off ; he brought it back.

' Is it this ? ' said he. ' Yes ' said she.

She took hold of the end piece of the canoe and showed it him.

He brought back a *saori*-root. They put the *sito* on the canoe.

He brought back *tita*. ' Is this it, grandmother ? ' said he to his grandmother.

' Yes, dear ;

[G] you have brought back the right thing,' quoth she.

All the men were caulking ; they put on clay as caulking. When he came out they cursed him.

' You eat matris tuae stercus,' said they.

He went into the house ; he and his grandmother wept. They put *tita* on the canoe ; they finished doing it. He went off to get the *makotoa*. He brought it back : they made the *makotoa* : they finished doing it : they made the *beku*. Then Soi and his grandmother cut young *avesolo* shoots. The other men

[H] made *sorau*-nets with *kafako* : they wove the *sorau* with *kafako* : they finished the work.

Soi went out : there was a fallen tree in the sea. The *avesolo* was lying in the salt water ; it had rotted ; he saw it. A fish called *kaliso* had come up ; he saw it. Its tooth was caught. Soi went there ; he brought home the *kaliso, avesolo* and all. He showed it

[K] to his grandmother.

' That's it : *avesolo* is a good thing ' said the old woman.

He brought it home. He cut off more and brought it back. They took off the bark ; they rolled the fibres ; they wove the net ; they finished. The canoe got water-tight.

They fetched a bamboo for the *aulu* of the *sorau*. The other men fetched *eala*-wood for the *aulu* : Soi fetched the right kind of *aulu* ; the other men brought *eala*-wood.

Soi came out of the house.

[L] They cursed him.

' Which is your place ? when we men all go forth, what will you do to-morrow ? ' quoth they.

He went into the house. The *sorau* was ready. Soi's canoe was water-tight.

The men made offerings for their canoes. The name of Soi's canoe was Minomino.

' To-morrow let us race ' said they.

Night came : they slept. Day came ; they put the canoes afloat. The men paddled their canoes. They (it) broke up. Soi paddled swiftly.

[M] ' Hullo ! what is there about your canoe ? Ours have gone wrong ' said they.

They went back. They sat down in Soi's canoe : they paddled it ; they went off in it ; they fished.

' Do you put your *sorau* in last ' said they.

He put in his *sorau* ; men went inside the ring and beat the water. The fishes broke through the men's *sorau*-nets : Soi's *sorau* held strong.

Quoth they : ' You, what is your *sorau* ? ours have broken.'

The chief took it from him :

[N] he took it for himself. They made a wooden stage. They smoked the fish. Day came : they went a second time to fish.

' You, Soi, keep hold of the canoe ' said they.

He took hold of the canoe. A *buoto* darted up : it went into a rock. He saw it.

'My *buoto*.' He grasped at it. The canoe drifted away. The men saw it. They cursed.

'Hullo! tua cum matre cois. The canoe has drifted away'

[P] said they.

'Now then, let two go swimming' said they one to another. They swam off. A shark ate them.

'Let three other men swim off' said they. Three swam off; a shark ate them.

'Come! four swim off' said they.

They swam off; a shark ate them.

'Come! let five swim off' said they. They swam off; a shark ate them.

'Now then! let six swim off' said they. They swam off; a shark ate them.

[R] 'Come! let ten swim off.' They swam off; a shark ate them.

'Oh!' said they. 'Come on! if we all of us go, and it catches some, we shall get hold of the canoe' said they. They all swam off. It (the shark) made an end of them. Soi was left alone.

'Oh!' said he 'what am I to do now?' said he. He wept. The sharks came up to him.

[S] 'Hullo you! do not weep. We have spared *you* (? are sorry for you): we have made an end of the other men' said they. 'If you stand on our backs we will lie close together.' Soi stood on them; they gave him a conch-shell.

'Blow this' said they. He winded the conch. They took him with them. They went off.

'Take me thither' said he. They went there.

[T] They brought him near. The women heard him. The conch sounded.

'Our husbands have come back' said they. They cooked food. Soi went on winding the conch. They brought him nigh.

'Where is the canoe? we do not see it' quoth the women.

The sharks set Soi on shore. He bade them. Mabuala the reef passage at Diki was full of sharks.

'Do ye' said he 'stay here. I will give you betel-stuff'

[V] quoth he. He went off.

'A shark (the sharks) has made an end of your husbands; I am going to marry you.'

'ī——' said they. 'You are a worthless fellow. Our husbands are goodly men' said they.

Quoth he: 'Look at them (or, You will see them) bye and bye' quoth he.

He went and picked betel-nuts. He came down to the sea. He gave the sharks betel-stuff. They went away. The wives waited till they were tired. He (Soi) married them. It has been said: it has ended. He took the women for himself. He stopped at Diki. Soi became a *lalaafa kanegana* (great chief); there were no men left. That was the end of him. He took the place for himself.

It is the end.

66 Bego Tanutanu

[A] They were working at a garden (or gardens), the stretch of land called Lofang. The elder brother would go and set fire to a *kalola*-tree ; he would sit down ; and the ashes would fall down on him.

The younger brother would work at the garden ; he would go and wash in the river ; he would comb his hair ; and go down home.

'ī —— (long) : you go strolling about, you do,' his mother

[B] and father would say to him. When the elder brother came back they would my-dear him ; they would be cross with the younger. When day broke, he would take a cutting, and throw it into a hole ; it would grow up. He would set fire to a *kalola* ; and the ashes would fall down on him.

The younger would work at the garden ; he would plant. When night came they would go home again. The younger would bathe in the river ; he would arrive.

'ī —— (long) ' they would say. When they saw the elder with his ashes and all,

' Come here, dear,' they would say to him. They would be cross with the younger brother.

[C] Time went on, and on, and on ; and the people of a place came there to buy food. They brought goods. They sold them.

The elder brother was ashamed ; he ran off. The people waited for him till they were tired.

' You go to your son's garden ; I will show you,' said he (younger brother). He took them there.

' Let us look at it ' said they.

The yams had grown up ; the taro-plants had rotted in the holes.

' Hullo ! we have been wrong,' said his mother and father.

[D] ' Now then, look at my garden,' said he to them. He led them there. ' Let us look ' said they. Yams, bananas, taro, sugar-cane had rotted.

' Oh ! ' said they, ' we have been wrong ; we were cross with this one ; he has it ; he has a garden,' said they.

They bought food. They gave goods. They angered him. Bego went up into the bush.

' You are *keroai* ' said he. It became *keroai*.

' You are *kalola*,' he said to the banana :

[E] it became *kalola*.

He stayed in the bush.

Then, bye and bye, an old woman went there.

Time went on, and on, on, on, and on. He planted another garden. The yams came to be plentiful ; the bananas became plentiful ; the taro became plentiful.

The old woman and her grandchild went there : they came again upon his garden.

' Hullo ! it's you,' quoth he. They died. He brought them to life again.

[F] 'Live,' said he: they came to life.

'Whenever your grandchild wishes, come here. Other people must not see your footsteps,' said he.

She went home. Every day she would come back. The people saw her; they followed her. They ate up his garden. He was wrath.

He went to Fauru; he made a reef. He came back. He went to

[G] Kamaliai. He boiled stones. He made his footprints in Fauru. He went twice. He made a river. He pulled up reefs.

'Let them (it) go further off,' quoth he.

His stick broke. He came ashore. He pierced the rock; he made a hole in it.

He came back. The men were cutting up pigs.

'You turn into stone,' said he (to the food).

A pig turned into rock, its name is Olavoko.

'Ye people,' said he, 'all turn into stone,' said Bego.

[H] He went on.

'Ho you!' said he, 'take me in a canoe,' said he to them.

'Oh! the canoe is broken,' said they.

'ē ——' said he, 'I will look at it now, and it will be new,' said he.

'I will look down at it,' said he. It became new.

He went on. He paddled towards Buim; he reached Buim.

He came upon Funiki. They were wrath with one another.

'Sameai is mine,' said he (Bego).

[K] 'Oh! it is mine,' said Funiki.

They got angry with one another.

Funiki hit Tanutanu's shoulder; Funiki drove him away.

He (Funiki) went up a hill, Funiki; he watched for Tanutanu.

'I can see you; you haven't hidden yet.'

He went on again. He made a hill at Patupatuai.

'It will hide me,' he said.

[L] 'You are not hidden yet,' said Funikiai.

He went to Moaila; he pulled out Moaila.

'It will hide me,' quoth he. It hid him.

'Now you have hidden yourself,' said Funiki.

He walked on again along the shore. On he went, on he went; he met some children at the Kureke.

[M] 'Hullo! our *tua*, our *tua*,' said they.

'Ah ——, what *tua* of yours? You go and get swollen groins; you go killing one another,' said he to them.

He went on his way. (He met some more children at Roai.) On he went, on he went; and he came to Roai. Some children saw him.

'Hullo! our *tua*, our *tua*,' said they.

'Ah ——, what *tua* of yours? You go and get swollen groins.

[N] You go killing one another,' he said to them. He rested at Roai.

Kokoapai came there. He saw him; he was wrath.

'Why are you stopping in my own place?' quoth Kokoapai. He got wrath.

They fought (hit one another) with their staves.

He broke Bego Tanutanu's *kore*. He (Bego) went on. On he went,

[P] on he went; and came to Papara.

Some children saw him.

'Oh! our *tua*, our *tua*, Bego, Bego Tanutanu. Do thou make fruitful our place,' said they to Bego.

'Oh! my grandchildren, (if) you speak thus to me, yes, I should find it good,' said he to them.

[Q] They went up inland; they sat down in the *kalofo*. He asked them: 'Where are your mothers?' said he. 'Where are your fathers?' said he.

'Well, we are hungered to death,' said they.

'Come on, go my dear grandchildren and bring back *aroaro*-baskets, and put them here,' said he. They brought them.

'Now then, cut leaves and bring them,' said he.

They cut leaves.

[R] They covered up the baskets; they covered them up.

'Come, just take them (leaves) off; look at the food inside the baskets,' quoth he.

They took them off. 'Let us look,' said they.

There appeared *pisu*; there appeared pig; there appeared fish; there appeared opossum; there appeared *toa*; there appeared *baufu*-fish.

[S] 'Eat on, my grandchildren; eat your fill. Well, where are your mothers? Well, go to them. "Our *tua* Bego, Bego Tanutanu, has come" you say to them,' quoth he.

They ate their fill and went off.

'Our *tua*, our *tua*, our *tua*, our *tua*, our *tua*, Bego Bego Bego Bego Tanutanu, do thou make fruitful our place,' they kept on saying.

They could not go on. They came back again.

[T] '*Tua*, we cannot go on there,' they said.

'eh ——; (do ye say) "our *tua*, our *tua*, our *tua*, Bego Bego Tanutanu, make fruitful our place," do ye say' quoth he. They ran off again.

'Our *tua*, our *tua*, our *tua*, Bego, Bego Tanutanu, make fruitful our place,' they kept on saying.

They reached their mothers.

[U] 'You,' said they (children), 'throw away that *usiusi*. Our own *tua* has brought food into being. The place is full,'

'eh! eh! eh! who is he? Whence has he come? For us *kefaia* is food,' said the women.

'Now then, come on, Let us go, and you shall see the food,' said they (children).

[V] They went down to the village. 'Let us look,' quoth they. The village was filled: it was filled with *pisu*, pig, and *toa*.

'Oh! the children spoke true,' said they.

Night came and they slept. Day came and he went up inland.

'(Spitting sound),' he uttered, 'you are a garden.'

Again he spat, and bananas came into being; taro came into being.

[**W**] 'Do ye eat on of that garden,' quoth he.

They went on eating of it without any work.

Bego brought forth for them food.

Time went on, and on, and on, and Koriomu heard of it.

'eh! Why do we go hungry? There is plenty of food in that man Bego's village for the people,'

[**X**] they said.

'eh ——' said Koriomu, 'is that one a Maker? I am a Maker,' said Koriomu.

All the people left for Bego's place; and saw the food. Koriomu was left alone.

Time went on, and on, and on; and they said to Bego, Bego Tanutanu:

'O you! Koriomu says to you "that

[**Y**] Bego is not a Maker; I am a Maker" says Koriomu to you,' they said to him. They told him.

'Indeed, does he say so? Well then, keep silent,' said he to them. 'One day presently you shall go to him,' said Bego.

Time went on, and on, and on; and he willed it;

[**Z**] he willed it.

'Now then; to-day go to Koriomu,' quoth he.

They went to him; they bade him: 'You come to Bego's place.' They told him. He went. He came there.

'Oh! was it you who made this food?' quoth he.

'Yes: it was me,' he (Bego) answered.

'Ho! it is you indeed who do keep on boasting. If we were to cook one another on stones, you would get cooked, you would,'

[**AA**] said he.

'Now then, bring stones: mine will be hard-white and hard-black stones; Koriomu's will be soft-white,' said he.

They went off; they brought back hard-black stone. Koriomu's was soft; Bego's was hard.

'Now then, go again, and bring back firewood. Mine shall be *nie* that burns well. Koriomu's shall be thin sticks,' said he.

They went to get firewood. They came back. They lit the fire.

[**BB**] They cut leaves and brought them back. They heated the stones. Koriomu had small firewood. His fastening was *ketau*-creeper; Bego Tanutanu's was cane-creeper.

'Be quick about us,' said Bego.

They raked away the firing.

'Ah ——, don't rake the fire away altogether,' said Bego. They raked it only a little. They spread on leaves. He lay down.

'Do not put on very much leaves,' quoth he (Bego).
Koriomu had only a little fire;

[**CC**] the firewood was quick burning.

They tied up Koriomu with *ketau*-creeper; Tanutanu they tied up with cane-creeper. They put his pan-pipes on his chest. They cooked them (the two) on the stones. They covered them up; they left them.

'Do ye shut up my house; shut up Koriomu's house: shut them both up' they (he ?) told them.

Night came on; Koriomu died. The Tanutanu came forth as

[**DD**] food. He came forth as pig; he came forth as *pisu*. They were in abundance on the cooking-stones. He went; and appeared in his house. He played on his pipes.

'Hullo! who is that?' quoth they. 'Bego indeed we have cooked. Come on, go there,' said they.

They went to him. 'We will look,' said they. He was there.

'Oh!' said they.

'All right; is your *tua* there?' quoth he.

'We don't know,' said they. 'We will look,' said they. There was nothing but the house (the house was empty).

[**EE**] 'Your *tua* is no more,' he (Bego) said to them.

Day came; and they took off the leaves from Bego's heap.

'Let us look,' quoth they.

The cooking-stones were covered with pig, *pisu*, fish, opossum, and all kinds of food.

'Let us look at Koriomu's,' said they.

Koriomu was cooked to a finish.

All the villagers gathered together, and gathered together, and gathered together; they were a great multitude. They ate. They shared out the food. Buka.

[**FF**] Tauposa, and Burue ate Koriomu. We ate the pig's flesh. That is the end of it. The people ate Koriomu. Gardens came into being; taro came into being; bananas came into being; yams came into being; sago-palm came into being. That is the end: that is the end. He made fresh-water. That is the end; that is all. Bego was the Maker; he became taboo; he became chief.

It has been said; it has ended.

It is the end.

67 Bunosi

[**A**] Once upon a time; once upon a time, a woman got with child. She brought forth a snake. She saw what it was. She covered him up in an *aroaro*-basket around him.

When his mother cooked food she would give it to him inside the basket: and he would eat it.

When she went up to the garden she would tell her daughter, whose name was Kafisi:

'Do not lift up the basket,' she would say.

[B] She would leave her. When she came back she would cook food; and give it to him inside the basket. She would leave him behind.

Time went on, and on, and on: and she went up once again to the garden.

'Hullo!' said she (the daughter), 'if I were to lift it up a little now, I should see what my mother keeps on telling me not to,' quoth she. She lifted it up. He (snake) uncoiled himself, and uncoiled himself. The house got filled.

[C] He blocked the door. His sister was frightened. Their mother arrived. She cursed them.

'Oh! alter cum altero fornicamini: it's your brother,' quoth she. They wept.

'Ah! alas! she is cursing us.'

'I should have said now to you "she is another",' said he (she?). They got ready.

'What shall I do now?' said the woman (Kafisi).

'All right: get up on top here,' said he (snake).

They went off. His sister.

[D] sat on top of his body, Bunosi's body. They went off. They went along the sea. On they went; on they went; and they reached the Faurofo. He sounded it: he went up it. It was too shallow. He came down again. They went on again. When they came to Ovau, he tried the Tamai and went up it; he tried to. It was too shallow. He came down again to the sea. She threw away a *supi* (comb); she threw away too a pandanus-palm. He went on his way; he went on his way. He went up Tonolei.

[E] He tried it. The seawater was bitter; it was hot. He came back again. He went on his way. He went on, and on, and reached the Alania. He went up it; he tried it; he tried it.

''Tis well: you are my river; you are taboo,' said he.

He came down again. He went on his way; he went on. When he came to Biriaiini, he dived down.

'Oh! this is indeed the place, my place,' said he.

[F] 'Now I find it good; *somapaubohoa*: I have done,' said Bunosi.

He dived down. His sister stayed on and on ashore; she stopped at Somapaubohoa. She wanted fire.

'Break off firewood,' said he. She broke it off.

'Let fire arise,' said Bunosi. 'My sister will light her fire,' said he.

Fire came into being of itself: the woman

[G] lit it.

'Hullo! fire has arisen; but there is no food,' (said she).

'Oh!' said he. Quoth he: 'That is food; that is a garden over there. If you go on, you will see men's gardens,' quoth he. She went off. Then she brought it (food) back.

'You keep a look out: do not let men see you, and take you off.

[H] Ah! if I were a man I would look after you. You will be left on the lurch,' said he.

She cooked food : he ate. Time went on, and on, and on. They ate, and ate the food. They finished it.

When day came, she went back again. She went, and brought it (food) back : she reached him.

' O you ! ' said he (snake), ' I am a snake, I am. The men who own the gardens will take you off ;

[K] if they see your footsteps. Ah ! if I were a man I would look after you. If you go away ; I shall be left helpless,' he would say to her.

They ate and ate ; and finished it (the food) up. The wives (of the chief) when they saw her would keep silent (?) : they would keep quiet. ' Hush,' they would say.

They (the two) finished up their food. She went again.

[L] Again she brought back (food).

The chief saw her.

' Hullo ! it is you,' said he, ' who carry away my food always,' said he.

He spoke to her ; he took hold of her. The sky sounded. Bunosi heard it.

' Oh ! a man has seen my sister,' quoth he. She came back.

' Ah ! if I were a man, my sister, I would follow thee ; but I am

[M] a snake,' said he.

He (the chief) fixed a day. Time went on.

' Oh ! my sister ; you will go away to another place ; that is why (or, thus) I keep on telling you,' said he (snake).

Day came ; then night.

' Oh ! to-day they will go to me there,' quoth she (Kafisi).

She went up inland. The chief met her.

' Poor dear ; good-bye,' said she to her brother.

Time went on : night came. He (chief) took her with him. He spoke to his head wife.

[N] ' Oh ! friend : I have found the woman who is always stealing from our gardens ; her brother is a snake,' said he.

' Oh ! friend ! my dear, my dear man. Oh ! this woman is the fellow-wife for me, she is,' said she (head-wife)

Time went on, and on.

Then the lesser-wives, the lesser-wives said :

' eh ——, if you do thus, you will have a garden,' quoth they.

[P] The heavens sounded : and Bunosi heard.

' Alas ! my poor sister : they are angry with her : they are uttering speech to her about the garden,' quoth he.

When day came, Kafisi cooked food : she brought it to her brother. She came to him.

' Ah ! poor you,' said he, ' they have made words to you about the garden,' said he.

' Yes, that is true,' said she.

' All right : night will come,' said he.

His sister went back. She reached

[Q] the village. Night came on. Bunosi went up inland.

'Let there be thunder and lightning,' said he.

Then a garden came into being. When day came they (Chief and Kafisi) went back.

'Let us look,' said they. The garden was a great one. Quoth the woman: 'Ah! you spoke thus of my brother who made this; you spoke to me about a garden,' said she.

They went down home: they reached it.

[R] 'eh ——: if you become a head-wife, you shall get a house,' said they (*auai falalafana*). The sky thundered. Bunosi heard.

'Ah! they are speaking to my sister about a house,' said he.

Day came; she cooked food; she brought it. She reached her brother.

'Oh! poor you,' said he, 'they have been speaking to you about a house,' said he.

'Yes: it is true,' said she.

'When it is night, I will go to you,' said Bunosi.

His sister went back; she reached

[S] the village. Night came; he went there.

'Let there be thunder and lightning,' he kept on saying.

Then a *bisiging*-house came into being; he made it stand up.

Time went on, and on; and again the women were angry.

'eh ——, if you do thus, we shall get something,' they (all the wives) said to her.

The heavens sounded; Bunosi heard.

'Ah! sister, it is because of some things,' quoth he: he said. Day broke, and

[T] she cooked food: she took it to the waterside; she reached her brother.

'Alas! poor you; they were angry with you because they wanted something: I told it,' quoth he.

'Yes it is true,' quoth she.

'Come: go and bring *nakia*, bring *usi*-fruit,' said he.

She brought it; and gave it to him. He ate. He coughed. Things came into being. He went back by night: and the house became full. Kafisi was asleep. Day came,

[U] and she woke up. She went to the cooking-house. She opened the door: she went inside: she saw all the things.

'You, my fellow-wives, come here: look at my things, which my brother has put here,' quoth she to them. They came forth.

'Let us look,' said they. The house was full. 'Let us look,' said they. The house was full. 'Oh!' said

[V] her fellow wives.

'Ah! this is for me,' said Bunosi's sister, Kafisi.

'eh ——, if you do thus, we shall get pig,' said they once more.

Bunosi heard. He wept. His sister came to him.

'Poor you,' said he, 'they are angry with you because they want a pig. I told it,'

'Yes; it is true,' said she.

'Come, give me it,' said he. She gave him *nakia*. He ate: he coughed.

[**W**] Pigs came into being. White ones came into being; red ones came into being; all kinds of pigs came into being.

'This one is my namesake; it is my mother's namesake, Babautu,' said he. 'If you wish, cut up all the other pigs; this my namesake is taboo,' said he.

'eh —— If you do thus, it is a matter for dancing,' said they (the wives) to her.

[**X**] She spoke to her brother; she came back. She spoke to her husband.

'Do thou cut bamboos,' said she. 'He is an evil man.'

'Yes: it is true,' said the Chief. They went up into the bush to cut bamboos. They carved pipes. They played away on them. They carved pipes.

They killed pigs; they cut them up. Thus they went on doing; thus they went on doing. They nearly finished (the pipes).

'To-morrow scrape taro; let the men get *kalola*-leaves,' said the Chief.

[**Y**] When day came they went off to scrape taro; they scraped it and brought it home. When day came again the men went to get coconuts, the women to get firewood. They cut firewood and brought it back. When night came they slept. When day came, they took the skin off the taro. The men scraped coconut. The women boiled taro. When it was cooked they (men) pounded it. They tied up pigs: they tied up his namesake Babuutu.

'Hullo! you have tied up my brother's namesake,' said she. Bunosi

[**Z**] heard. '*Soma paubofo*,' said he. He vanished.

'You, Biriaini, are taboo,' said he.

They left that pig for the dwarves: they brought along a thick stick to sling it on.

'Well, it will be heavy for them,' quoth they. They slung it on a stick; it was not heavy for them (dwarves). They lifted it up: they went off.

Bunosi vanished. His sister became Ongoo. Time went on, and on; and on: she brought forth a child. A man went out to shoot fish. People were holding a feast.

[**AA**] Ongoo went to a river; and bathed. She set down her child. She dived down; and came up again.

'*kurukuru makarara*,' said she.

'*kekekekeke*,' said her child.

Again she dived down; and came up again.

'*kurukuru makarara*,' said she.

'*kekekekeke*,' the child answered.

The man aimed there; he hit it; he killed it.

[**BB**] The mother came up.

'*kurukuru makarara*,' she said again.

It did not stir.

'Let me look at it,' said she. It was dead.

She took hold of it. She ran thither.

'Who does not know my own river?' said she.

She threw it (the body) at them. They died.

Her child came to life.

The *pisu* of the people who were killed boiled on. Ongoo's child came to life.

'Now, come to life,' said she to them.

[**CC**] They came to life.

Said Bunosi: 'Thou Lafâla, art taboo; thou art indeed taboo. If a man shall know the magic belonging to thee; if the man shall carry it out, he will get well. Thou, Alanía, art very taboo; thou hast no magic of thine,' said Bunosi.

It has been said: it has ended.

It is the end.

68 Auau Loai (The Wild Dog)

Its dwelling-place is a cave. Men see it. It exists. Its dwelling-place is the bush, a cave.

Una extremitas mas est, altera femina est. Cauda in nodum colligitur; caudae eorum unam solam efficiunt. Cum dicit: 'fornicabor', ea (cauda) bifariam flectitur; et fornicatur.

When it comes out to a village, the mosquitoes bite.

It is the end.

70 Bego Tanutanu Sana Ogi (Bego Tanutanu's Carving)

When Bego Tanutanu was cutting his mark at Kule, he looked down at his carving. Mono went a long way off. He looked up.

'I will have a look,' said he. 'Mono has got a long way off. Hullo, Mono, why have you gone there a long way off?' quoth he. 'Come, come near,' said he.

It moved a little nearer to Alu.

'As you refused, there shall be no sand for you; you shall be full of stones only,' said he to Mono.

That is why there is no sand in Mono. It is full of stones only.

It has been said: it has ended.

It is the end.

TALES WITH NO MONO TEXT

01 Saketia Morobita

There lived once upon a time (*au saria. au saria. au saria*) two brothers (*kainaua*).[1] Says one to the other ' you go and take the bamboo [2] of our *ifa*,[3] and we will go and catch fish '.

They go ; and break the bamboo while fishing. They go and tell their *ifa* : ' O, we have broken your bamboo.' ' What do you mean by breaking my bamboo ' said their *ifa*. He was angry. He cursed (*ipoile*) [4] them. Says one brother to the other : ' Our *ifa* has cursed us (*ipoiliita*). Let us go and get bamboo and give it to our *ifa*.' They take a canoe and go to Saketia Morobita. They paddled and paddled and paddled (*irifose. irifose. irifose. fofose saria*) and met the *kopi*-bird ; the *kopi* [5] asks them ' Where are you going ? ' ' We are going to get bamboo ' they answer. Says the *kopi* ' Don't you go to Saketia Morobita. If you do, you will not come back. He is an ogre (*poapoau*) '. ' All right ' say the two brothers ' we want to go (*amipekoma*). If we die, good : if we don't die, good ; we shall come back (*amamate rekona. abu amamate rekona. amalehema*) '. ' All right ' says the *kopi* ' you go. I have told you you won't come back. If you go do not make the canoe fast with a rope (? creeper). Take *molamola* [6] (a kind of leaf, long) to tie up your canoe '. They go and get a rope (*tufa* [7] ; ? creeper) and make fast their canoe with it, saying ' Oh well, we will make fast with a rope (creeper ?), not with *molamola*. If we are frightened of Morobita we will use *molamola* ; if not, we will use *tufa* '.

They make fast with *tufatufa* ;
and go to Saketia Morobita's abode in the bush. They find a bamboo * and cut it, saying ' this will do for us '. Its leaves fly off, and go to Saketia Morobita's house. His two *habiu* [8] see the leaves, and cry out ' O grandfather, who is taking bamboo ? The leaves are flying '. Saketia Morobita comes out and sees his leaves flying and sings the following : (here sing)

' *abana* [9] *ino kanaka inoma manuka inoma. abana inoma. isioba inoma.*'

The leaves glide flat to and fro in the air ; and when he says ' *isiobo* ' they quiver. He says ' I'll get my *mua* (?) (club) ' ; and goes to the bamboo (bamboos ?). The two men who had cut the bamboo (*efu*) had gone back to their canoe, and taken the bamboo with them.

Saketia Morobita runs after them. He catches up with them and says ' Hullo there, have you taken my bamboo ? '

He had taken a spear (*potulu*) and a club (*mua*) : he throws the spear saying ' *Saketia Morobita tăng* ' [10] and misses them. The two

* Or probably a clump of bamboos.

brothers say: '*Karaka lauana*[11] *matau lauana*' when he throws the spear, and they jump apart.

A big tree which had fallen and rotted lay in the middle of the path. Says one brother to the other 'You look out for him: you jump up (over ?) first.' The younger jumps over (up on ?) the tree; he looks back, and bids his brother come on. 'All right, I will look out for Saketia Morobita' says he. The elder jumps over (up ?), and as he does so Saketia Morobita, saying

'*Saketia Morobita tang*'

hits him with a spear (*potulu*), and kills him with the *mua*. He then goes back to his abode.

The younger brother takes a taro leaf, and rolling it hollow, takes up his brother's blood in it. He returns to the canoe and after paddling onward and onward and onward comes back to his village. He goes[12] to catch fish with the rod[13] (*fulafula*). The *kopi* sees him and asks him 'where is your brother?' 'Oh, my brother has been killed by Saketia Morobita.'

Says the *kopi* 'Well, I told you and your brother you would not come back; and Saketia Morobita has killed your brother'.

The man paddled home again. He put his brother's blood on the stump (*tumulu*) of a tree. Every day he went and looked at it. One day on going to look, he finds it is baby (*kui, ikui*).

Says he 'Oh! my brother's blood has now become a man (*itiong*); it has got arms and legs'; and puts it back on the stump, and goes home.

He goes and looks at the baby daily. One day on going he sees it is a *tauii* (an older child).

'Oh, my brother is a man (*itiong*),' says he; and takes it into his house. He gives it food every day; and presently it crawls about on hands and feet (*ikulakula*). Daily he gives it food. This goes on, and it grows to be a youth (*iporofaulu*).

Time went on (*au saria*), and it grows to be a full man (*itiong solo*).[14]

The younger brother says: ''tis well, my brother, you have grown up. We will make spears and go back to Saketia Morobita. If he is the stronger he will kill us; if we are the stronger we will kill him.'

They make spears (*potulu*). Each makes ten. Then they make each a very thick one (*kanekanegana*).[15] When they had finished (*irigafulu*) they paddled their canoe to Saketia Morobita. They went on, on, on, and met the *kopi*. The *kopi* sees them, and says he 'Where are you going?' The two brothers answer

'Well, we are going to Saketia Morobita'.

'Do not go to Saketia Morobita. If you go you will not kill him. He will kill you (*enalapuang*)' quoth the *kopi* (*iua ga kopi*).

'Enough: all right (*somanana. rekona*); we are going' say the two brothers.

On and on and on they paddled (*irifose. irifose. fofose saria*) and they reached Saketia Morobita's place.

They made fast the canoe, and each planted a line of ten spears[16] along the sides of the path to the bamboo (bamboos), each on one side.

On the big tree-trunk which was there before they planted the two thick spears. Then they went to the bamboos.

Says the elder brother ' you go and cut bamboo '. He himself keeps a look-out for Saketia Morobita : and the other cuts the bamboo. The leaves go flying off as they did before. They fly to Saketia Morobita's house. The two grandsons see them, and say to Saketia Morobita :

' *Lauma onaroroi ga sam beampeu loena* '

(' come, look at the leaves of your property ') (said they, *iriua*).

Saketia Morobita looked, and sang :

' *Avana* [17] *inoma. kanaka inoma. manuka inoma. avana inoma. isiobo inoma.*'

As before the leaves quivered at ' *isiobo* ' and not at the other words. Saketia Morobita calls out ' Bring me my *mua* (club) '. His grandsons bring him *mua* and *potulu* ; and he goes off at a run. The two see Saketia Morobita. ' Hullo, here he comes ' said they. Said Saketia Morobita ' Ah ! I see you : I will give you what for soon.' He throws his spear, saying ' *Saketia Morobita tang* '. Of the two men, one says, ' *karakana* [18] *lauang* ' ;

the other, ' *matau lauang* ' ;

and they jump apart as before. Saketia Morobita misses them. Then. each of the two takes a spear and throws it at Saketia Morobita. They hit him in the back, but do not kill him. He takes another spear and throws it saying : ' *Saketia Morobita tang.*' The two then utter what they uttered before, and jump apart in the same way : *karakana lauang*, says one ; *matau lauang*, says the other. Then they run back ; Saketia Morobita had not hit them. They run on, on, on, and come to their two big spears. He who grew from the blood (that is, the elder) jumped up on the tree, and took up a big spear. ' All right ; you come up,' says he to the other ; who jumps up after him, and takes up a big spear too. Saketia Morobita runs and runs and runs and throws a spear at them. *Karakana lauang*, says one of them ; *matau lauang*, says the other : and they jump apart, as before.

Then they throw the big spears at Saketia Morobita, and hit him ; then they take *mua* and kill him. So he died. They go to his house, and kill his two grandsons with *mua* (*ena mua*). Then they went and cut bamboos. They tied them up and carried them on their shoulders ; and set back for their village. They paddled on, and met the *kopi*. Said he ' Hullo, you are bringing bamboos '. ' Yes, we are bringing bamboos. We have killed Saketia Morobita.'

Said the *kopi* ' No, you haven't killed Saketia Morobita. Saketia Morobita is an ogre (*poapoau*) '.

' Oh, well, we have killed him : if he were a *poapoau* he would have killed us ; but we have killed him. So he is no *poapoau*. If you want bamboo, you go and cut it ' quoth they. They paddled on home. They are seen by all.

' Hullo, who gave you those bamboos (*aulu*) ? Did Saketia Morobita ? ' asked the people.

Quoth the two ' No, Saketia Morobita did not give us bamboo. We have killed Saketia Morobita, and taken the bamboo '. ' 'Tis

well ' say all ; and everyone went to get *aulu* (bamboo), and brought it back. It has been told : it is ended. (*iua. isoma.*)

Somanana (it is the end).

By Baoi. Retold by one or more natives in pidgin-English.

An Alu, Mono and Fauru tale.

02 Porana

Once upon a time they were living (*au saria. au saria*). The chief's wife fell sick. She was given treatments by many persons ; but she did not get well.

Said the chief : ' Well, my wife does not get any better : you all treat her, but it is no good. You had better go and tell Porana, who has good remedies. I will fee him (*fanaaili*), if he will give medicine to my wife. Porana always cures your wives. That is why I want him ' quoth the chief. (*iua ga lalaafa.*) He sent a man to ask Porana to bring medicine to his house.

Porana says to the chief : ' Let all the rest of the chief's wives (*tapoina talaiva*) and the chief himself go away to the garden. Let only the *ansana numa* [1] (who was the one who was sick) stay in the house. All the (other) women must stop in the garden till the afternoon ; when they come back, you (the chief) shall beat the drum (*oko onatalai*) ' quoth Porana (*iua ga Porana*).

' If you beat the *oko* (drum),' says Porana, ' and I hear it, I shall know the chief is coming back.'

The chief and his wives went to the garden.

Rogat Porana : ' Quo modo aegra es ? ' Dicit *ansana numa* : ' Hoc aegrum est,' et ventrem (*tia*) monstrat. Dicit P. : ' Bene ; decumbe : medicamentum facere volo.' Medicamentum capit, eoque penem (*utina*) fricat. ' Bene,' inquit, ' medicamentum meum feci. Penis meus si in cunnum tuum introierit, sana eris.' Decumbit *ansana numa*, femoraque aperit. Dux populusque suus per cunnum fornicari non sciebant ; illud per axillas (*baie*, seu ? *bae*, *bai*) faciebant ; sed non Porana. P. cunnum capit ; dicit illa : ' Hoc ulcus meum est. Hae (axillae) ad coitum sunt.' P. in *ansana numa* conscendit atque cum ea fornicatur. Dicit illa : ' Oh ! nunc me meliorem reddisti. Sana sum.' Fornicabantur (quater scribatur).

In the afternoon the chief came back and beat the *oko* (drum). Porana heard him and said : ' Hullo, the chief is coming back,' and went and sat by the door. The chief arrived and saw his wife. ' What has the medicine done for you ? ' ' Oh ! the medicine has done me good. I am better. If I have it twice (again), I shall be cured.'

Porana was about to go home, and the chief said to him :

' Well, Porana, I have told my wife she shall have more of the good medicine. If you do it twice my *ansana numa* says she will be well again. To-morrow morning do you come again.'

All slept. Next morning Porana comes back and tells the chief, 'You go as yesterday to the garden, and your wives too. I will make the medicine. When you are coming back sound the *oko*.'

The chief and his wives go to the garden. Porana ad *ansana numa* it, atque cum ea iterum fornicatur: tum requiescit (*imalasu*) redit et denuo cum ea fornicatur. Dicit ea: 'Hic coitus bonus (*aiaiti rekona*).' Denuo fornicantur. In the afternoon the chief comes back, and sounds the *oko*.

Porana hears it and says: 'There is the chief sounding the *oko*.'

The *ansana numa* tells the chief when he arrives: 'I am well. I am no longer ill.'

Porana says: 'I shall not come again to-morrow, chief. Your wife is cured: she is no longer sick.'

Per noctem dux fornicari volebat (*ipekoota aiaiti*: ? *ipekoota aiti*). Dicit uxor: 'Oh! istud non prodest: coitus ab P. mihi monstratus bonus est.' Decubuit *ansana numa*, duxque conscendit penemque in cunnum posuit, Coiit, dixitque: 'Oh! iste coitus melior. Quis eum tibi indicavit?' Respondit uxor: 'Porana mihi indicavit.' 'Bene. Sic semper faciemus: in axillis non amplius faciemus,' dixit dux. Postquam cum *ansana numa* fecerat, ille (illa?) ad quamque ceterarum uxorum it indicatque. Tunc dormierunt omnes.

Next day the chief came to the *kalofo* and told his people: 'Hullo, when your wives fall ill, do [3] not let Porana give them medicine. Cum illis coit (*aiaitiri sana*.) Ego et vos solum de coitu per axillas scimus. P. scit quomodo per cunnum coeatur.' 'Ita, melius est nos P. interficere. Cur cum uxoribus omnibus nostris coit?'

All get their clubs (*mua*) ready, and wish to kill Porana.

Porana put on a lot of *gorau* (shell arm-rings), and came to the *kalofo*.

The chief said: 'That man with rings is not Porana.'[4] He then said to Porana: 'You go and look for Porana and kill him.'

Says Porana, 'All right. I will go and look for Porana; and if I see him I will kill him.'

Porana pretends thus, and goes back to his house.

Say the people to the chief: 'Why did you not kill Porana? That was Porana you told to go; and he has gone.'

Porana went back and took off his *gorau* and made a long *soso*.[5]

He was now like another man. He came to the chief in the *kalofo*. The chief saw him and asked. 'Why have you not found Porana? You go and look for him and kill him.'

Quoth Porana, 'All right; if I see him I will kill him.'

He went away to his house. They all see him going back.

'Why did not you kill Porana? That was Porana you spoke with,' said the people.

Porana went home. All slept.

Next day Porana takes down the *soso*; and makes pretence of a big sore on his leg, so that he limps.[6] He came to the *kalofo*, and was not recognized.

Says the chief to him, 'You go and kill Porana.'

Quoth Porana, 'All right: you have told me. If I see Porana I will kill him.'

The people ask the chief, as Porana goes back and they recognize him: 'Why did you not kill Porana? That was Porana who came and spoke to us.'

Porana went home and gets rid of his pretended sore. All slept. Next day Porana puts up the *soso* again.

He came to the *kalofo*, and went to the chief, and sat down on a bench.

Said the chief: 'This is not Porana: it is another. Why do you not go and find Porana? If you see him, kill him.'

'All right, if I see Porana, I will kill him. To-morrow I shall go to my garden.' He goes away and sleeps at his house. Next day he goes to the *kalofo*, and tells the chief and the people: 'Porana has gone to his garden. Let us go there too.'

Porana goes first of all: and they all follow.

Porana makes a rope (*alolo*[7]; of the wild creeper called *loa*); he puts it among the trees across the path, and goes and works in his garden. They all see him in his garden; and he runs away. They run after him, and all get caught in the ropes; Porana goes into the bush (*abaang*).

He lived (*isale*) and was not killed. He went back to his house (*ifotu sana numaang*). They came there, and Porana was there; he was combing (*supi*) his hair.[8]

A man breaks wind (*sisi*). Says Porana, 'Ough, ough, ough. If anyone breaks wind he will kill me; but not with a *mua* (club).'

One of the men goes to the chief and tells him, 'Porana says "if a man wants to kill me, let him *sisi*; he will not kill me with a *mua*".'

Quoth the chief, 'All right, all of you go and eat stinking fish and stinking (*mosina*) opossum.' They eat these; and all go to Porana in his house, which is the *siarua* (unmarried men's house). They all stand round outside; two of them go to the door and break wind (*sisi*) there to prevent his coming out. Some go inside the house and *sisi*.

'Ough ough ough,' says Porana. Then they all *sisi*. 'Ough ough: soon I shall die,' says Porana. They all *sisi*. Porana dies. They beat him then with clubs (*irilapu*).

iua. *isoma* (it has been told: it is ended).

Somanana (that is the end).

By Baoi. (The pidgin-English paraphrase most probably by one or more other natives.) An Alu story.

03 Kusikusi Aromoto

The children make bows and arrows: they make the bow-string (*lili*), then they make *rapi*.[1]

Then they say 'We will go and look for birds'. They see a *kekeoaka* [2] on top of a tree (*au*) : one of them shoots at it and misses. He shoots and misses till all his *rapi* are used up. Another one shoots and uses up all his *rapi*, and misses. Then another one does the same. The three children's arrows go far on to Kusikusi aromoto's place. He takes them all and keeps them in his house. The three say : 'We will go and get our *rapi*.' They go to Kusikusi aromoto's house. He sees them and asks 'What do you want here ? '

'We want to find (?) our *rapi*.'

'All right' says he, 'come and get them. They are in my house, my friends (*egutaiemia*). Come, I will cook food for you. Come and eat ; and I will give you your *rapi*.' They go and sit down in his house and he cooks *ugumu* [3] bananas. He takes them out before they are cooked to a finish, and gives them to the three children. The *ugumu* stick in their throats.

Quoth they : 'Give us water : we are choking.'

'I have not got any water : I do not drink it. I always drink young-coconut milk (*afuafu* [4] *atelena* [5] *oa* [6] *sagu*).'

'Oh, we will climb a tree and get *afuafu* (young coconuts)' said they.

Said Kusikusi aromoto : 'No, do not go up. I want to go up and get you *afuafu*.'

He climbs up, picks three coconuts for the children and throws them down. The three children go to take them ; and he jumps down on top of them. They are killed. He puts them on top of a high wooden platform (*tabali*) [7] in his house.

Next day two children from the same place go to shoot birds. They see a *kekeoaka*, and miss it, as the others did. One of them shoots away all his arrows ; and then the other does so too, both missing the bird.

Then say they : 'We will go and look for our *rapi*.' The two go to Kusikusi aromoto's house, where the arrows had gone, as they did before.

He sees them. 'Hullo, what are you doing here in my place ? ' 'Oh, we want to find our *rapi*.' 'Come in, my dears ; I will cook your food.'

They go in. Says he : 'I will cook you *ugumu*.' He does so. They go in and looking on top of the *tavali*, they see the children Kusikusi aromoto has killed. Quoth they: 'Oh look, Kusikusi aromoto has killed the children and put them on top of the *tavali*. Bye and bye he will kill us.'

Kusikusi aromoto takes the bananas off the fire before they are fully cooked, and gives them to the children.

They eat them, and they stick in their throats.

'Oh, where is there water ? We are choking.'

'Oh, I don't drink water. There is none here. I drink *afuafu* water always.' [8]

The two children want to go up and get *afuafu*.

'Oh ! don't go up. I will climb up and give you *afuafu*,' says he. He climbs up.

The two children say: 'Now, let us look out for Kusikusi aromoto.' He climbs and picks two *afuafu* for the children, and throws them down. They go to take them, looking up at him at the same time. Kusikusi aromoto jumps down. The two children leap apart, and he jumps between them. They kill him.

'*Kokoragu*[9] *kokoragu kokoragu, egutaiemia*' (I have done wrong. I have done wrong. I have done wrong, my dears), he says.

The two children go back to their home. All ask them what they have been doing. 'We have killed Kusikusi aromoto,' said the two children, 'you go and find all your children. Kusikusi aromoto has filled up the *tavali*.[10] We have killed him.' All the people go to Kusikusi aromoto's house. They find the heads (*tooria*) of all the children who had been eaten by Kusikusi aromoto. They made a fire and burnt (*irifaliri felia*) all the heads. *iua. isoma.*

(It has been told: it has ended)

Somanana (it is the end)

By Baoi (retold in pidgin-English most probably by one or more other natives). An Alu *lagalagala.*

04 Bubuniko

Two women went to the river to fish. Bubuniko[1] threw a banana into the river. The two women came there and found the banana. They picked it up and said. 'Who threw the banana? Well, we will go and see the man who threw it here.'

They went. Bubuniko was by the river too. He saw the two women, and said: 'Come here. I shall marry you two. You shall not go back to your place.' He kept the two.

Huic (Bubuniko) unus solus testis erat, magnus. Duae viderunt timueruntque. Dixit B. uni ex mulieribus: 'Testem meum cura.' Mulier eum continenter tenebat; non abiit, nec reliquit. The other woman went and cooked food for Bubuniko. Presently when it was night Bubuniko slept.

Quae continenter testem tenebat alii dixit: 'I, baculum pete.' Fecit rediitque. Prima baculum sub testem posuit. B. baculum sensit dixitque: 'Oh! mulieris manus est.'

Bye and bye the woman sat up and said to the other: 'Let us both run away and go to our fathers and mothers.'[2] They went.

Their fathers[2] and mothers saw them and asked, 'Where have you been? You have been away a moon.'

Later the two women said: 'Let us two go and find Bubuniko.' They say to their father (fathers?) 'Tell all the people to come and make a big hole in the ground'. The hole was dug; a mat was put over it. The two women stayed close to it.

Meanwhile Bubuniko woke up and saw the stick, but not the two women. 'Hullo! where have you gone? I shall go and find

you,' quoth he. Bubuniko went after the two women. They saw him and said ' All right : come here.'

He came, and tried to get hold of them, and fell into the hole. The people came up and threw stones down on him, and broke his skull. Bubuniko died.

Somanana (it is the end).

By Binigi of Faleta. Translated or paraphrased by Melo after Binigi had told it. Many details I lost, which I could not get down in time. Place of origin undetermined.

05 Kurupate and Sino

There was dancing and singing being held. Many men and unwedded women went into the bush in the night to sport. The *mamaiha* goes too and finds Kurupate. The *mamaiha* says to him : ' Oh ! you are not a goodly * man. I have come to find Sino. You are no good. I shall go back again.'

Says Kurupate : ' All right, you do not want me. You want Sino. I shall go to him.' He went a long way up along the path into the bush. He came to another place. The people there say ' Hullo ! Kurupate, what are you doing here ? ' He answers : ' I want to see Sino. I am always wanting the *mamaiha*, and she does not want me (or, Whenever I want . . .). That is why I have come to see Sino,' says Kurupate.

He goes on to another village. They ask ' Hullo ! whither are you going, Kurupate ? ' He answers : ' Oh ! I want to see Sino. I am always wanting the *mamaiha* and (or, Whenever I want . . .) she does not want me. That is why I want to see Sino.' They all tell him ' Oh ! don't you go to Sino's place. His mother is a man-killer ' say they. Says Kurupate : ' Oh ! if Sino's mother kills me, all right.'

He goes on his way and comes to another place. Its people all say ' Hullo ! What are you about ? You have never (seldom ?) come before, and now you are come,' quoth they.

Said Kurupate : ' All right : tell me Sino's place.' He goes on again and comes near Sino's place. He came upon a big river (pool in a river ?) where Sino used to wash. Seeing it, he climbed up a tree and waited on the look-out for Sino. Bye and bye Sino came to wash and swam about in the deep water. Kurupate is there up the tree and close to the water. Sino comes along in the water underneath the tree. Kurupate saw him and said : ' The *mamaiha* spoke true : this is a comely man.' He wished to speak to Sino, and spat on his head.

' Hullo ! ' quoth Sino, ' who is spitting on me ? ' He looks up and says ' What are you doing ? ' Kurupate answers ' I want to see you.' ' All right,' says Sino, ' you come down.'

* ' good ' in the pidgin-English.

Kurupate climbs down and the two talk together.

Says Kurupate, 'I want to see you. You are a goodly man. I am always wanting the *mamaiha*, and she does not care for me.'

Says Sino: 'All right, you go and wash behind me.'

Kurupate washes behind Sino. Sino's skin goes to Kurupate. Kurupate is now handsome like Sino.

Says Sino: 'All right: you come to my house. My mother has gone for a walk in the bush. If you come quickly and stop in my house, my mother won't be able to see you. If she sees you she will kill you. Now you are like me: you are a different man now. If my mother sees you she will kill you,' quoth Sino.

Kurupate went to Sino's house. Said the latter: 'All right, you go back to your village.' Sino gave him a hat (*soso*) [2] and armrings (*gorau*), and Kurupate went home, and stayed there.

The *mamaiha* saw him and liked him.

Said she 'Bene: me cape, mecum coi.' Kurupate answered 'Ah! I do not want to: you did not care for me before.'

'Oh!' quoth she, 'now you are a goodly man; you are a different man. That is why I want you.'

Et in silva fornicati sunt (*áiti*). Then they came home and married.

Somanana (it is the end).

By Sefi, a man of Aleang. Paraphrased in pidgin-English by 'Jack' of Faleta. An Alu story.

06 Sakusaku

Sakusaku was going out in his little canoe; he saw two children on the beach. Said he to them: 'You come with me: I will take you in my canoe.' He went across to an island not far off. On it there was nothing to eat. He went away and left the two children; he tricked them, telling them to go and look for coconuts on the beach. Sakusaku went home to the mainland (big island) in his canoe; and sleeps.

The two children see the canoe going away. 'What are you about, grandfather? Why are you going home and leaving us? There is no food here' say they.

'To-morrow I will come across and fetch you home' answers Sakusaku. The two children were left on the island, where there are no menfolk but only dogs (*auau*).

'Where is food for us to eat?' they ask, 'there is none.' [1] They go to sleep without having eaten. Towards sundown all the dogs on the island come to where the two children are: they eat the children.

Next day Sakusaku went and took two more children, and again went across, saying, 'All right, my grandchildren, come to the island with me.' He took them to the island, and went ashore. He bade

them: 'you go and look for coconuts. There is no food here, but if you find coconuts we will eat them.' The two children went off, and Sakusaku took his canoe and went home again. The two children see him at sea, and shout out 'Hullo, grandfather, are you leaving us?'

Says Sakusaku 'Oh! to-morrow, I will come and fetch you.' He lied. These two children see the tracks of the dogs, and of the other two children, and their bones. They were both frightened. 'Let us go' said they, 'and make a bed in a tree top, and sleep there. If we stay below on the ground, the dogs will bite (eat?) us.'

They go and make a bed in a tree-top with small bits of wood. They make a place for a fire there too. They stay in the tree-top. Presently one of them wanted to go and dung. He went, and found a wild yam (*lata*). He came back and told his brother[2]: 'I have seen a yam.' 'All right: let us go and get that yam. We have got food now.' They went and got seven yams. Then one went and got cane (*ue*).[3] The other cooked the food on the tree-top. Bye and bye they had food to eat. Towards sundown again all the dogs came to where the children were to bite (eat?) them; and barked: '*au! au! au!*'

Presently the child who gathered *ue* was attacked by the dogs: one bit (bit at?) him and was killed. They all bit (at?) him and were killed. The child killed them by hitting them on the head with the *ue*.

The children said: 'That is all right: we are now quiet: the dogs won't bite us now. That is over.'

They went to sleep on the tree-top. In the morning 'get up' they said. They cooked yams again, and ate; and they cooked *puputu*[4] at the same time: they left it for Sakusaku; when cooked it looks like yam.

Sakusaku took his canoe and came across.

'Hullo, you two are there (or? are you two there?)' quoth he.

'Oh! yes, here we are' answer the children.

'Have you got food?' asks he.

'Oh! yes we have got food.'

'Where did you find it?'

'We found it in the bush; it is wild yam (*lata*).'

'Well, you have good food (or? have you good food?).'

'Yes, we have good food,' quoth they.

'Have you not kept any for me?' Sakusaku asked.

'Here is your food' said they.

'All right, give it to me; I'll eat it' said he.

Then they gave the *puputu* to Sakusaku.

'Well,' said Sakusaku 'I have got nice food here'; and he ate it. He finished it up. Then he died.

The two children took his canoe, and went home. When they went ashore their father and mother asked them, 'Where did you two sleep?' 'Oh! Sakusaku took us across to the island. Before that he had taken two children, and they are dead. The dogs have eaten them.'

Said the father and mother: 'Where is Sakusaku?'

'Oh! he is dead' answered the children.

'It is well: he is dead' said the father and mother, 'he was not a good man. He was always stealing children.'

Somanana.

By Sefi of Aleang. Pidgin-English paraphrase by Melo. (Origin not stated.)

07 Marusapeka

She had no husband. Quoth she to her mother: 'O mother, it is no good my going on uselessly like this; I want to marry.'

Her mother answered: 'No! you shall stay by yourself [1] (?): you shall not marry.'

A man went to work in his garden; and he came home. He washed; his skin was clean. He came home, and the people looked at him. He put *lokaloka* (a scented plant) in his arm-bands.

The people and the young women asked him: 'Why do you put that *lokaloka* in your arm? [2] If you put on *lokaloka* you will tup Marusapeka. Marusapeka is a fine woman.' He answered: 'No, I do not want Marusapeka. I have not put on *lokaloka* for any reason.' Later on he again went to work in his garden. He came home, and again put on *lokaloka*. His skin, too, was goodly; he had washed and rubbed in coconut-oil. He combed his hair. Again he met people and young women. 'If' they asked, 'you are like this, are you going to Marusapeka?'

He answered: 'No; I have been working in my garden; and have cleaned my skin; and I have done like this (?),' said he.

He spoke to his grandmother (*tete*): 'I say, grandmother, you cook food for me. I will eat. I am going to see Marusapeka.'

After eating, he started along the path to Marusapeka's place. He came to a village; a man saw him and asked: 'Where are you going?'

'I am going to Marusapeka's place.'

'Oh! you are going to Marusapeka's place. You look out for her mother: she is a bad woman. If she sees you, she will eat you.

'All right. I am going. I don't care,' said he, 'I want Marusapeka.'

He went on his way. He came to another place: and then to another again.

Said a man to him: 'Hullo! where are you going?'

'I want to go to Marusapeka's place,' he answered.

'Oh! Marusapeka's mother is no good. Bye and bye when you come to Marusapeka she will eat you.'

'All right; I don't care. I am going to Marusapeka.' At this village he ate and slept.

He went on again; and came to another place. A man saw him, and asked 'Where are you going?'

'I am going to Marusapeka's place' he answered.

'Oh! Marusapeka's mother is no good. If you go to Marusapeka her mother will bite (?) you, and eat you.'

'Oh! All right. I want to go to Marusapeka.' At this village he ate and slept.

Next morning he went on. He came to Marusapeka's place. He stayed in the grass (? undergrowth) close to some water (? a river). He was afraid of Marusapeka's mother. Marusapeka came to wash in the water (? river).

Presently he saw her, and said: 'Oh! that is Marusapeka. She has a good skin and eyes, and big-bunched hair.' He took a small stone and threw it at her; he hit her in the back. He wanted to look at her. Said Marusapeka: 'Who threw that stone? Don't you know my mother? My mother is no good. She eats men.'

He did not stand up yet. He took another stone and threw it, hitting her again in the back.

Again she felt the stone, and said: 'Who is throwing stones? Don't you know my mother? My mother is no good. She eats men.' He stood up: they see each other. 'Hullo! you've come,' says she; 'what have you come to my place after?'

He answered, 'you.'

'Indeed,' said she, 'do you like me?'

'Oh yes! I like you,' said he, 'I have come to your place.'

'Do you want to marry me?' asked Marusapeka.

'Yes,' answered the man.

Ambo in herbam (silvam ?) icrunt: cum ea coiit: ter fornicati sunt.

Marusapeka said to the man: 'All right; you take me back to your place,' said she.

They went; and Marusapeka's mother did not know about it. He stole (*mera*) her. The two went along the path. Marusapeka's mother came home and could not see Marusapeka.

Said she: 'Hullo! Marusapeka, where have you run away to?' She went after the two.

(here Sefi imitated the mother crying out for Marusapeka.)

Presently Marusapeka heard her mother.

She bade the man, saying: 'Look out: that's my mother: she is running.'

The mother caught Marusapeka and the man; she asked Marusapeka, 'Well, Marusapeka; do you want to leave me and marry?'

'Oh! yes, mother. It is no good my stopping for nothing. I have got a husband. I have done with you.'

Then Marusapeka told the man: 'All right. Look out well. Kill my mother.' [3]

The mother tries to kill the man; she wants to take back Marusapeka. The man holds his spear well; he comes near, and throwing it, hits the mother. He takes his tomahawk (*piku*), splits her head, and kills her.

Marusapeka went up and said: 'There you have died, my

mother. I wished to marry. If you had not come here, you would not be dead.' The two went off (to the man's place).

Somanana (that is the end).

By Sefi. Paraphrased (that is, retold afterwards in pidgin-English) by Melo. Origin not stated.

08 Laminimama

Laminimama wanted fish. Said she to the women: 'I want fish; take a canoe; we'll go to the reef.'

They all went over to the reef in four canoes, and landed there. They walked about looking for fish and shell.[1] Laminimama was a *mamaifa*[2]; she stayed behind in the canoe. Bye and bye she saw a fish under a rock (or, stone); and taking a small stick she put it underneath. It touched a man, for the fish was really a man.[3] He came up; his name was Ulita.[4]

Laminimama saw him and said: 'Hullo! you're a man; I thought you were a fish.'

The two talked together. Mox dixit Laminimama: 'Bene, mecum in lintre coi: pulcher es.' Tum in lintre coierunt.

High water came along; the women said, 'Come, let us go back in our canoes: it is high water (*sirikiana*).'

They came towards the canoes, and Ulita dived below the sea. Presently Laminimama wept; they all see her crying for the man. They did not ask her why she cried because she was a *mamaifa*. They asked one another, 'What has made Laminimama cry?'

They all go back home in the four canoes, and go ashore. Laminimama went to her father and mother's house. She cried for the man. Her father asked her: 'What makes you cry, Laminimama?' She said nothing, but cried. 'Are you hungry?' he asked, 'is that why you cry?' She answered nothing, but cried.

'Are you crying because you would like some fish?' Laminimama said nothing, but cried.

Again he asked: 'Are you crying because you would like pig?' She said nothing.

Her father asked: 'Do you cry because you would like taro?' She said nothing, but cried.

'Would you like yam? Is that why you cry, Laminimama?' She said nothing, but cried.

'What is it you would like, that you cry? Do you want to marry?'

'Yes, my father,' answered she, 'I want to marry.'

'All right, show me the man. I know. If you show him to me, I will give you him, and you will marry.'

'Oh! yes, my father,' answered Laminimama. 'I will go to the reef, and I shall find the man I want to marry.'

'All right,' said her father, 'I will go and tell all the people.'

He went and beat the drum (*oko*).

They all heard it, and came to the house (the *kalofo* ?) of Laminimama's father to hear what he had to say. They assembled. 'Go and get bamboos (*efu*, to make panpipes)', said he. They all did so, and came back to the *kalofo*; they made panpipes and danced. He told them to leave their panpipes in the *kalofo*, and to go and get coconuts. The women he told to go and get taro from the gardens.

All came back to the *kalofo*. Said he: 'To-morrow we will hold a big least (*darami kanegana*): the women are to cook; the men to scrape coconut, and make *pisu*.' [5]

In the morning they all rose and worked for the feast. At midday all was ready. Said Laminimama's father to the people: 'All right. Launch your canoes.'

They put all the food in the canoes; and went across [6] to the reef with it, taking Laminimama and her father and mother.

They landed on the reef. 'Where did you find the man,' asked her parents of Laminimama, 'for whom you cried ?'

She had put a stick as a mark on the rock where she had seen the *nitu*. Said she: 'I will find the man; I have put that stick at the place.' 'All right,' they answered, 'you go down to the rock.'

She stood on the rock and called out for the man, saying: 'I have come. I want to marry you. Come out onto the rock.'

First of all a man came who was not Ulita.

Her parents asked her: 'Is that the man ?' She answered: 'No'.

Again she called out, and another man came, who was not Ulita.

'Is that the man ?' they asked. 'No,' she answered. Again she called out. Ulita comes out. 'There: that is my man whom I want to marry,' says Laminimama. 'All right,' say her father and mother, 'we will take him back home.'

They took the man home. They lived in one house; and the other two married and lived in another.

Said [7] her father to his people: 'Let the men go and get coconuts, and the women go and get taro from the gardens.'

They all came back to the village,[8] and her father said: 'All right. To-morrow we will make a big feast.' All slept; at daylight all rose.

Said her father: ''Tis well: you women cook taro.' They all cooked; the men made *pisu*.

Laminimama, too, cooked taro. Quoth she to Ulita: 'You go up a coconut-tree, and bring me coconut leaves. I am going to make a basket; presently I shall put taro in it.'

He answered: 'No, I don't want to climb a coconut-tree.'

'Well, Ulita,' she said, 'you don't want to climb a coconut-tree. Shall I put the taro on the ground ? You don't want to climb a coconut-tree.'

Said Ulita: 'All right, you see me; I am going up.' He was angry. He took a cord, tied his legs,[9] and went up. He cut coconut leaves. It was a low tree. He got to the top of it, and the tree became a high one, reaching nearly to the sky. Then it came (bent) down, swinging out to the reef; and Ulita landed there. The tree stood up

straight again ; Ulita stopped on the reef ; and the tree became short again.

Said Laminimama : ' Where is my man ? I have lost him. I am no longer married.' She cried for Ulita.

Her mother and father asked : ' Why do you cry ? '

' Oh ! I have lost my man ; I am no longer married.'

' Well,' said they, ' it is done now. You can't find that man. He won't marry you any longer : he has done with marriage ; he won't come back ; he is gone for good.'

Somanana (the end).

By Sapi, of Faleta, son of Baoi. Retold by Melo (in pidgin-English) after Sapi had told it. Many details have undoubtedly been left out. Origin not given, but probably Mono-Alu.

71 Bŏnu

[A] *Tiriroi ati pa. ala tiriroie ate.*
I weep for my *piala* ; I weep for my *piala* ;
I seek for him till I am weary.
tiriroi ati pa ke ala tiriroie ati pa.
Thou art sleeping thou *bonu* ; thou art sleeping thou *bonu* ;
thou didst go onward amidst the sea.

[B] *ala tiriroi ati pa ke ala tiriroie ati pa.*
There is much speech, ye old women : there is much
speech, ye old women ; there are no slain dead.
Koe tiriroi ati pa. keala tiriroie ati pa.
ke we weep for our young chief : we weep for our
young chief : we have come away hither.

[C] *Ke tiriroi ati pa. ke ala tiriroie ati pa.*
ke we miss him now, our great chief ; we miss
our great chief now ; the *dimoro's* feather,
Ke tiriroi ati pa. keala tiriroie ati pa.
I weep for thee, my own dear *manai* ; I weep for thee,
my own dear *manai* ; I shed tears.

[D] *ke tiriroi ati pa. ke ala tiriroi e ati pa.*
thou wilt see it indeed ; thou dost not know it ;
thou wilt see the Frenchman's land.
Ke tiriroi ati pa. keala tiriroi e ati pa.
Do not do thus, thou Teddy ; do not do thus, thou
Teddy ; thou hast used up the food.
Ke tiriroi ati pa. ke ala tiriroi e ati pa.
It is the end.

72 Matamalavau

[A] We weep indeed for our . . .
iasipa asee agai ke I have brought hither my body ; I weep and weep.
iasipa atee agai my nephew I weep for thee ; our bodies are alone.

[B] *agaiïe iasipa atee agaiïe* what shall I do now with my body ?
I weep.
agaiie iasipa atee agaiie, my grandfather I weep for thee, my grandfather.
agaiie iasipa atee agaiie ke, my brother, tell me the talk about me ;
I keep on weeping.
agaiie iasipa atee agaiie ke

[C] what shall I do now to my leg? My leg hurts.
agaiie iasipa atee agaiie ke, my brothers, it wet our bodies indeed every day.
agaiie iasipa atee agaiie ke, O my body, there is talk indeed about me: I know not about it.
agaiie iasipa atee agaiva ke, my brother, thou didst leave me there behind; I weep and weep for thee.
agaiie iasipa asee (*atee*).

75 (Song)

[A] *siriroi asi onaroi ase ke* the Samoai *ke* goes on and on: it goes forward through the reef-passage at Piogai.
ke siriroi ase onaroi ase ke all the fleet is coming near up to the Samoai.
ke tiriroi ate onaroi ate ke its crew weep for him (cry out for him?) from inside the Samoai.

[B] *ke tiriroi ate onaroi ate ke* Auogi thou dost weep (cry out?) within the Samoai; thou dost weep (cry out?), Auogi: thy namesake is the Great Chief.
ke tiriroi ate onaroi ate he and his brother-in-law wish; they wish to come hither; bye and bye we will die.
onaroi ate tiriroi ate yea war, o ye!

[C] war is not for me, o ye! war, o ye! I know not how to war.
ke tiriroi ate onaroi ate ke yea, war, o ye! war is not for me, o ye! war, o ye! the Great Chief is skilled in it.
ke tiriroi ate onaroi ate.

It is the end.

76 (Song)

[A] *roi atipa ke tiri ati pa* thou art a goodly child-chief.
Thy grandmother alone they brought hither, alone they brought hither. She and my father, yea, they hold thee.
roi ate ke tiri atee, thou art a goodly child-chief. Do not cry for me: *ke* do not cry for me. Misu, yes, will hush thee.
roi ate ke tiri atee, thou art a goodly child-chief: the *mamaifa* held thee *kelama*, she held thee.

[B] The *mamaifa*, thy mother, yea, will make thee rest.
roiate ke tiri atee, O goodly child-chief. What shall we do to thee? What shall we do to thee now? If thy grandfather were here, thou wouldst be so.
roiate ke tiri ate, O goodly child-chief: I have no skill with thee; I have no skill with thee. O goodly child-chief, *mamaifa's* child, *ke* child of a *mamaifa*; the *mamaifa* wept, wept for (remembered?) thee; the *mamaifa* wept for (remembered?) her father.
roiate ke tiri ate.

It is the end.

77 (Song) (Tiong Tanutanu ?)

atipa tiriroroi ate, I will see, O ye, the fish indeed ; the fish *ke* the fish, the porpoise.
atipa tiriroroi ate, old man Kapanta, thou didst feign great weariness within the big canoe.
atipa tiriroroi ate, mamaifa, do thou pick up my pipe ; the clinking of the *boke*-gear.
atipa tiriroroi ate, I will indeed see the schooner, the American schooner.
atipa tiriroroi ate.

78 (Song)

[**A**] Round betel-nut, long betel-nut ; long betel-nut *mang* : round betel-nut, long betel-nut ; I take my *niga*.
roiatipa roiate.
The pepper, the pepper-leaf ; the pepper-leaf *mang* :
the pepper, the pepper-leaf, pack me some and bring it.
ke tiri roi ati pa roi atipa roiate
I forget to give shell-money *mang* ; thy shell-money is on a rock.
tiriroiatipa roiatipa roiate

[**B**] I have been waiting till I'm weary, waiting till I'm weary on the hill *roiatipa roiate.*
I did not forget to come here ; I did not forget to come here. I came after my mistress *roiatipa roiate.*
I sorrow now for the *mamaifa mang*, I sorrow now after my lovely eye *roiatipa roiate.*
Thou wilt see indeed Tukena Lauvesa ; the village Tukena Lauvesa *roiatipa roiate.*

79 (Song)

[**A**] Fagafuluna, thy body shivers with fright, thou dost shiver with fright within the small canoe. *roiatipa roiate.*
Jimmy thou forgetst the sail. *roiatipa roiate.*
I weep, I weep and weep for my tomahawk. *roiatipa roiate.*

[**B**] Thy body is shivering with fear ; thou didst rock the canoe for me, O kindly man. *roiatipa roiate.*
The breeze comes to me as a head wind, the breeze is a strong wind. *roiatipa roiate.*
I weep for my brother ; I weep for my brother : thou hast many things. *roiatipa roiate.*
I weep for thee Misbatala ; I weep for thee Misbatala, son of Magerisi. *roiatipa roiate.*
I weep for thee King Victoria ; King Victoria's son is a chief. *roiatipa roiate.*

80 Song

onaroiatipa roitiriva roiate, thou *isiuo*, I weep for thee.
onaroiatipapa roitiriva roiate, thou my *manai*, thou wast wrath with me : thou old woman, thou spakest me in wrath.
onaroiatipa roitiriva roiate, thou other one, thou didst bid a dancing at the Loluai, by the river Loluai.
onaroiatipa roitiriva roiate, ye places, I shall indeed see ye : the place Rumasiu, the place Koakai.

81 (Song)

I yearn for King Gorai, our Great Chief.
I weep for the Asilama : I weep for the Black One.
O Asilama, thou didst bewail thyself long ; thou wast as one forgetful.
My body . . . poor, O Asilama.
People spoke ill speech about the Asilama.
Ye women, ye spake lying speech of the Asilama.

NOTES TO TEXTS AND TALES; AND TO SONGS

1 Kirikoputu

The name Kirikoputu contains *koputu* = to cut. Kirikoputu and Kanupea are girls. Apparently Kanupea had an extra pair of arms and of legs to give away.

[A] 1. *imatinale*: *matinale* is the time when the *kai*-nut is ripe, and begins with the rising of the Pleiades (about June).

The prefix *i* makes a verb of it.

2. *reasae*: the future prefix here and in the following cases has clearly a past meaning; also it does not denote habit or repetition, but simple past action.

3. *tarasaunuma*; *segosego*: the meaning evidently is 'to pick up off the ground'.

4. *aia apea*: unless this is a mistake, we may perhaps look on the doubled negative as emphatic.

[B] 1. *kaimang*: shows the possessive in 1 pers. plur. exclus., though the speaker has no fellows: so in E, below.

2. *egunana*: the suffix *-nana* emphasizes and practically = the verb 'to be': 'it is mine': see E 1, F 3, below.

[C] 1. *faifakareeguuta*: *fakare* = 'to hasten'; with object = 'to set about, be busy about, work on' (as in *fakare mea*, 49 f.). See G 1, below. Here *egu* = 'mine', is infixed: *-uta* is the suffix often found with verbs and other words.

2. *enagaloiai*: *-ai* = away.

[D] 1. *alipa*: a barrier at the bottom of a house-door to keep out dogs and pigs.

2. *enanoi*: here = 'could not get over'. *noi* is generally used with suffixed pronouns = 'not to know' (*noiafa* = I do not know).

3. *enaauau*: the reduplication probably emphasizes or denotes duration: 'she was planted.'

4. *faluusang*: an exclamation of pity. The pronoun varies according to the person referred to (*faluusana* = poor he! etc.).

5. *afana taronaata*: *afana* = 'what?'; *tarona* = 'because of'. The whole = 'why?'

6. *apenadroroi*: = *ape enadroroi*.

[E] 1. *peunana*: the *-nana* is the same suffix as that referred to in B 2, above; = 'you *are* there'.

2. *segosegoa*: the *-a* denotes purpose.

3. *ifababautiafa*: probably a mistake for *oifababautiafa*.

4. *faioaiino*: probably *fai* + *oa* (that) + *i* + *o* (to you). *i* generally = 'to say'; here apparently = 'to do': the whole seems to be analogous to *faioaua*. Better written *faioaino*.

[F] 1. *Kirikoputuaang*: 'Kirikoputu's'; The final *ang* here seems to be the suffix denoting direction: the preceding *a* is the possessive suffix. But perhaps *aang* is another form for the possessive.
2. *agotonafa*: an unusual word, whose exact meaning is not clear.
3. *egunana*: see B 2, above.

[G] 1. *faifakareeguuta*: see C, above.
2. *enagugufetiti sana*: the particle *titi* seems to strengthen the idea of repetition or duration; cp. 66 s, 81.

[H] 1. *loe*: leaves for cooking.

[K] 1. *oiafaua . . . imasimasini*: note the prefix to *-afaua* is in the second person, instead of *iafaua . . . imasimasini*. Cp. M 2, below.

[L] 1. *gai*: = *ga*; here the *i* sound in *imegu* has been carried back.
2. *tafuai*: *ta-* is the passive prefix: cp. *itafuane*, 46 b, = 'go inside'. So *itafuai*.
3. *imasimasini*, etc.: 'when—got red': connexion shown by mere juxtaposition.

[M] 1. *imenaua, totonaua*: *-ua* = 'with'.
2. *oiafaua*: note the prefix; cp. K 1, above.
3. *angafauaata* (*angafauata*): or (?) *angafauaŭuta*; this latter word perhaps = *angafaua* + *au* + *uta*; *au* being the enclitic found with verbs, and often not translatable.

[N] 1. *irifaniima*: probably should be *irifaneema*, 'they brought her up.'

2 Magota (The Old Woman)

[A] 1. *fanua*: here probably 'people' in general not only 'men'.

[B] 1. *borotoko*: evidently a wooden fence made by driving logs into the ground.

[E] 1. *tivona* has here the meaning of 'herself'; *tivong* below (F) in the same way = 'thyself'.

[F] 1. *alauna areai*; = *ala* + *onaareai* = 'then you will speak'.
2. *itaovala*: note the passive infix *-ta-* denotes not a state, but an action.
3. *inlapu*: *in-* a less usual equivalent for *iri-*.

3 Oromurui

[A] 1. *tita*: the fruit of a creeper, used for caulking canoes: here seems to be in apposition to *darami*, or vice versa. So *darami ko kong*, below.

[B] 1. *ifonu darami*: 'was filled *with* food,' notice the construction.
2. *tia*: a word not seldom found with imperatives; perhaps = 'well'. Here, as often, hardly to be translated.
3. *ea*: with a proper name can hardly be translated; something like the Latin *ille*, so used.

[C] 1. *lankaria*: plural of *'nka-*; is better written *la'nkaria*: so *lankamang*, below, is better written *la'nkamang*. *lapaparia*, plur. of *apa-*.
2. *tita paitena*: '*tita*, which is no good': note the construction.

[F] 1. *fanaroroi tiong. boi tapoina teteleri sana . . .*: the clause beginning *boi tapoina* might also be taken for a relative depending on *tiong* (' the man who gives '), the relative prefix being omitted (instead of *anteteleri sana*). The division of clauses by stops is often uncertain.

2. *numaang*: 'in a (one) house'; they were playing games (*titiale saria*).

3. *kokope*: here as substant. = ' hiding-place '.

4. *uling*: literally, 'thy body.' But as sometimes, *uli* is here used as a pronoun; ' thee thyself,' ' thee in person,' emphatic.

[G] 1. *ea nife . . .*: here = ' it is a snake who gives us . . .'

2. *relaui*: 'went to' Oromurui's place, by land (= *regagana*). *lau* may have its use specialized to going in a canoe.

3. *resalinama*: *-ama* adds the idea of motion, 'went and told him'; note euphonic *n* inserted between *i* and *a*.

[H] 1. *levana*: a shoot for planting (*leva* = ' to plant ').

2. *peu kalofo*: *peu* forming an adjectival combination: 'you belong to the *kalofo*,' 'you are of the *kalofo*.' (Cp. *peu ābu*, 22 l, ' belonging to, of, the sky ').

3. *enameafelafela*: *-mea-* denotes plurality, *enamea-* = *eria-*. *fanua lafi imeagaganama 'nai* = *fanua lafi irigaganama 'nai* = the men came here yesterday.

fanua boiua enameagagana Maloaiini = *fanua boiua eriagagana Maloaiini* = the men will go to Maloaiini to-morrow. The *-in-* in *enaintele* just following seems to be of the same nature as *mea*. In *enameafelafela*, *-felafela* is reduplicated because of the plural object (' pigs ').

Oromurui.—This name is not to be mentioned without occasion (*mona*): *onapeko poraŭ onatele boo. onaporau mona onamate ivai. ivai onaporau abu boi tapoina onamate. lale onaporau onamate* (if you wish to utter the name you shall give a pig: if you utter the name without grounds you will die to-day: if you use the name to-day you will die before many days are out: when you utter it you will die). This, of course, refers to Buim. Oromurui is the Telei name. In Sirifi and Molafe there is a different one which is the same for these two districts.

Oromurui is a snake or is a *nitu* (*tiong*) as he wishes.

Oromurui enapeko enanife. enapeko enationg enanitu. enanife dearoroi fanua. enanitu enationg abu dearoroi fanua (If O. wishes he becomes a snake: if he wishes he becomes a man, a *nitu*: if he takes the snake-shape, men can see him: if he takes the shape of a *nitu* or man, men cannot see him.)

When he is a *nitu* he will have the appearance of a man.

There is an Oromurui in each chief's *kalofo*. *tetelea saria boo. Oromurui taalaafa saria* (they give him pig: Oromurui belongs to the chiefs).

4 Tupariti

Tupariti is the name of a chief.

[A] 1. *boi episa*: adverbial, ' after three days ': cp. C 1, below.

2. *emialauma*: *lau* is here used specifically of ' going in a canoe '.

3. *feropeu*: Tupariti's village was another one. The name of the men's village was Burue, in the Banone country (or Burue may be a district); Burue exists to-day. The people, I was told, are cannibals. The text points to its being not far from the sea (*resoku kenoa*).

4. *boi*: either 'their days' (as fixed); or 'the time' fixed for them. The verb being singular suggests the latter as preferable.
5. *famataang*: purpose: after *rererega*; = 'to go to his place'.
6. *gugua sana*: was making a *katiko* by grinding stone on stone.
7. *katiko*: = *pakusi*, of stone.

[B] 1. *soi*: 'one not of chief's rank,' 'commoner.'
2. *isae*: the village was away from the shore (*resoku kenoa*, below).
3. *samia . . . emi*: he welcomes them to the village.
4. *itano*: as usual, the chief gave the food; but his people cooked it, not he himself.

[C] 1. *boi lafula*: 'in ten days,' as *boi episa*, above (A 1).

[D] 1. *iaro*: not 'cut down', but 'cut', 'cut into'.
2. *atelea*: here *-a* = 'along'.
3. *kiniuriaua*: = *kiniuria* + *ua* (with, and); (= *saria kiniuua*).

Note the form *kiniuria* instead of the ordinary form *saria kiniu*. This use of the possessive suffix is probably an archaism found only in the tales.

This tale is an indication of the importance of the chiefship.

5 Arentesi

[A] 1. *ea*: belongs to *lalaafa*: note the construction ('This chief's wives were two').
2. *teteria*: *tete* is the name given by a woman to her mother-in-law: *tete* also = 'grandmother' (mother's mother). The mother-in-law calls her son's wife *fabiugu*: *fabiu* also denotes 'grandchild'.
3. *amababaro*: *babaro* = 'to catch *ukala*': as *afilu* = 'to hunt pigs', *sese* = 'to hunt opossums'.
ukala is a freshwater small crayfish, found also in Alu.
4. *makomako sana*: the *makomako* is a Jew's-harplike instrument of wood and string. Here we have the word as a verb, and in the form of a verbal substantive with an imperfect meaning.
5. *isigaliri*: *sigali* = 'to commit adultery', as between a man and a married woman: used of either party. Here it is transitive.
6. *iriseloselo*: 'boiled': reduplication with plural object (*ukala*). For *ukala* see above, A 3.

[B] 1. *dresalimalem*: *dresali* + *male* + *ng* (*m*).

[C] 1. *Arentesiaang famata*: 'to Arentesi's place': *Arentesia-* is a possessive: below we have *Arentesi sana famataang* as an equivalent.

[D] 1. *lafabiugu*: *fabiu* here = 'daughter-in-law': it also denotes 'grandchild'.

[E] 1. *uato*: an often-heard exclamation.
2. *babaang*: *baba* = 'a small hole'.
3. *ilapulapuri*: the reduplication is either due to the plural object; or is merely emphatic. It was said that he would not have killed the wives, if he had killed Arentesi.

Arentesi was said to be a man not an animal: but his disappearing into a small hole suggests that it is really the name of some animal.

6 Levakia Nitu

levaki = 'to pinch' the flesh. The title seems therefore = 'The *nitu* pinched it', the reference being perhaps to the *nitu* crunching the *sigesige* (see B, C). Cp. the title to 55 (*Mukua maguili*), and those to 23, 01.

[A] 1. *nitua*: = *nitu* + *ua*, 'with a *nitu*.'

2. *onatulali*: *tulali* = 'to put fish on a string', to carry. The string will be *alolo*, that is, a bit of creeper.

3. *eetanaua* = *eetana* (raw) + *ua* (with, and). The use of *ua* with an adjective is uncommon; probably the effect is emphatic = 'raw and all as it was'.

[B] 1. *abu onogu sana*: 'did not know' (that the man was a *nitu* and eating the fish raw). Here the verbal substant. has an imperfect force.

2. *sigesige*: was described as like *ukala*, but bigger and living in the salt-water: probably 'lobster', 'prawn', or 'crayfish'.

[C] 1. *igalugalu*: *galugalu* = 'to make a crunching noise with the teeth': presumably this and *ifapopoa* refer to the crunching of the shell.

2. '*tiong*' *faiua*: 'I said "It is a man"', the *tiong* being discourse depending on *faiua*.

3. *faikorino*: 'I made a mistake' (not wilful lying): *korino* also = 'to lie' (wilfully).

4. *utuna*: *utu* = 'louse in the head'; takes possessive suffix (*utugu*, etc.); but as we see just below may be used without one. The *utu* must have been a common object when the hair was worn long, not as now short.

5. *kofisonaang*: *kofisona* = 'a very small hole in a stone, or rock'; perhaps 'a crack'.

6. *imekasofa*: 'waited till he was tired': the infix *-meka-* gives the meaning of 'till tired': so *imekaiole*, below.

7. *ūŭ*: a kind of noise, or cry.

[D] 1. *tiong apea*: 'there was no man,' 'the man was not there.' *apea* = *apeai*.

2. *mafa peu ga*: *peu* used to denote 'is, are, here or there'. So below, *peu ga* = 'he is here'.

3. *mafa*: 'from me': the nominative pronoun used as the object of Reference.

4. *kokoragu*: Old Alu. (Mono, *oora sagu*; *kokorino sagu*.) This expression is often found in the tales: I have generally translated it by 'I have done wrong', that is, as a confession. But according to Bitiai, the *nitu* said here: *mafa faikafuru. aikorino. abu failapu tiong. faimâte.* ('I got angry; I made a mistake; I did not kill the man; I die'): so that *kokoragu* would seem to mean: 'I have made a mistake this time, and done for myself.'

7 Tipini

tipini is a verb = 'to hunt wild pigs with a *fuoto* (net).' This is a Mono practice, not used in Buim; however, *tipini* is no longer practised. The manner of this hunting can be gathered from the tale.

[A] 1. *fuoto*: a big net. The name is also applied to the net used in turtling: see Technology.

2. *Apaapa*: a species of frog (toad ?): see 11 (Note).

3. *Sibubuu* : a black wasp which makes a hole in the sand. *Apaapa* and *Sibubuu* are men in the tale.

4. *retubo* : *tubo* = ' to plant two sticks (*tubotubo*) in the ground ', to which the *fuoto* is fastened. The pig is frightened by men into the net, and gets caught in it. Near by a man is hidden by leaves, watching the net. The cord along the top of the *fuoto* is called *fuoto lofeana*.

5. *lau* : either imperative = ' go ' : or an adverb = ' now ', ' next '.

6. *kapa kapa . . . tuatuanu* : These words were said to belong to the two (*Apaapa Sibubuu saria areai*), and to be used to drive in the pigs ; not to be every-day speech. Probably a magic charm. *kapa kapa* may be Old Alu for *apaapa*, and one word.

[B] 1. *ifa* : ' brother-in-law ' : kinship term.

2. *gasunaang* : *-ang* is the suffix denoting purpose. *-na* is probably identical with the possessive suffix for the 3rd person sing., affixed to the verb *gasu*, ' its driving.'

3. *timutimu . . . tuatuanu* : words belonging to these two men, used to drive in the pigs : not every-day speech. (Cp. A 6, above.)

[C] 1. *iriona* : *ona* is a word with passive meaning, ' to be caught.'

2. *ilapulapuri* : note reduplication with plural object : so, below, *irifelafela, taragalogalo boo* : *irigalogalo* (unless *galogalo* has specialized meaning—' carry on shoulders ').

3. *lolang* : ' a stick on which to carry pigs ' (*boo galoana*).

4. *irisusumei* : perhaps better written *irisusumee* : the reduplication is because of the plural object ; note that it is syllabic, not the reduplication of the whole word.

5. *falefalea* : *falefale*—a temporary house for sleeping in, put up on a fishing or hunting expedition.

[D] 1. *Sakusaku* generic name of a race of *nitu* of non-human origin and living in the bush (see Sociology).

2. *aina* : adv. ' now ', ' at once '. Distinguish from *aiina* (little).

3. *Sibubuum Apaapa* : ' Sibubuu and Apaapa.' When two personal names come together, *-ng* (*-m*) added to the first gives the force of ' and '.

So below, H 3 (*Apaapang Sibubuu relapumaata boo*) ; and E 1.

4. *felafela samia* : the ordinary verbal substantive would have only syllabic reduplication (*fefela*) on the analogy of the words. The form here is probably the verbal substantive of the reduplicated *felafela*, used because of a plurality of objects (' pigs ').

5. *Apaapang Sibubuu* : this must be the same construction as in 3 above.

6. *deng Sibubuu* : *deng* (*dem, den*) is a word used in enumeration (here with only one name). For example in answer to the question : *afanua ga fanua* ? (who are the men ?) we might have the answer : *Den Diki, den Jo, den Wheeler, den Bitiai*, etc. (Diki, Jo, Wheeler, Bitiai, etc.) Here *deng Sibubuu* clearly has a plural force ; = ' Sibubuu and the other."

7. *eang . . . ea* : ' this . . . that, this),' pointing to two different parts.

[E] 1. *Sibubuum Apaapa* : cp. above, D 3.

2. *lafabiunaua* : *lafabiuna* + *ua* = ' he and his grandchildren '.

3. *siopa tainaua* : ' the liver, dung and all (*-ua*).' Note *siopa* used without possessive suffix.

[F] 1. *afanaata* : *afana* (what ?) + *ata*.

2. *uato* : interjection : ' what ! ' ' indeed ! '

3. *rekona ga ena* : these words are object of *inami*, itself in reported speech.

4. *enagaganamalema* : *-male-* infixed.

[G] 1. *Timutimu . . . tuatuanu* : words same as used in B, above.

2. *ilapuri* : note unreduplicated form ; cp. above, C 2 : and *hailapulapuriita*, just below. *ilapuri* could be used with object of any number ; and likewise we can have *irilapuri* of any number, subject and object.

3. *lolang* : see note C 3, above.

[H] 1. *irifalola* : *fa* + *lola* = ' put something on a *lolang* '.

2. *irigalogalo* : either *galo* reduplicated has a special meaning (' carry on the shoulder ') : or the reduplication is owing to plural object (pigs).

3. *Apaapang Sibubuu* : see above, D 3 : here the expression is a Subject.

4. *fanadoroirima* : the *ma* here = ' go there and (look at them) '.

[K] 1. *felafela sana* : cp. above, D 4. I was told we could likewise have here *fefela sana*, which would agree with the fact (cp. G 2, above) that a plural object need not have the verb reduplicated. At the same time it was said that the object to either form might be either singular or plural ; so that it would seem that we can have the form *felalela* for the verbal substantive of *fela*. In the present case, as a matter of fact, the number of pigs is not known : also we have *siopana*, *ulina*.

2. *ea paitena ga ulina* : note the construction and the translation.

8 Merafa

[A] 1. *kui* : ' a baby,' younger than *tauii*.

2. *isoi* : ' became an orphan ' : *soi* = (1) orphan : (2) a commoner. not of chief's rank. See 65 a, note.

3. *itere* : *tere* = ' to look after a child ', ' adopt ' : *tete* here would be either *latu*-kinship (a woman of his *latu* two generations back), or else blood-kinship (mother's mother) ; which, was not determined.

4. *gagana* : here, ' to walk,' opposite to *kulakula* = ' to crawl about '.

5. *iporofaulu* : ' became a youth,' *porofaulu* = *poro* (be born) + *faulu* (new) : note that *tauii* is also used for him.

6. *fanagaloma* : some such term as ' wood to make it ' must be understood as object.

[B] 1. *onatanonafa* : *-afa* is here an ethic dative ' for me '. Note euphonic *n* inserted between *o* and *a*.

2. *igagama* : ' split lengthwise.'

3. *maumau* : a small palm growing wild, and like the *niga* (betel palm).

4. *boala* : clearly ' wood for a bow '.

5. *irilili* : *lili* = ' the string of a bow '.

6. *manato* : ' an arrow ' for shooting birds, made from the lateral ribs (?) in the *lavia* (sago-palm) fronds.

[C] 1. *name* : ' the sago-palm ' ; its leaves are *lavia*.

2. *ifafana* : *fafana* = ' to go shooting birds or fish ' with a bow and arrows.

[D] 1. *soma* : here probably = ' quite ' (grew quite up).

2. *aabaisa* = ' young woman ', plur. of *abaisa*.

3. *aleua onasisile* : lit. ' with whom who are you going to bathe ? ' that is, ' don't you come bathing with us ' : idiomatic *aleua-ale* (who ?) + *ua* (with).

4. *'nkang aiatiaieng* : a *poele*, or gross insult.

5. *manifang* : *mani* (we) + *fang* : *fang* seems to give an emphasized meaning (cp. 45d, *maito fang ulina ga ena*).

6. *sosoi* : plur. of *soi* : here = ' commoner '.

7. *gami* : emphatic form of *mani* (1 pers. plur. exclusive) with *ga* ; analogous to *gafa, gau, gai, gang*.

[E] 1. *egu* : here, as often = ' for me '.

2. *iseloselo* : ' boiled ' ; reduplication because of plural object (*taros*).

3. *ŏena* : originally I wrote it in two words (*o ena*), taking *ena* to be the possessive adjective ; but it seems more likely that we have *oe* with the possessive suffix *na*, on the analogy of *lagalana* (talk about . . .), *peuna* (the business of . . .), and the like.

Here *oena* = ' news, or, talk of her '. *oeng* = ' news of thee ', *oegu* = ' news of me ', ' talk about me'. Possibly *oe* is really the often-used exclamation (= *oge*) ; so that the expression would = literally ' the Oh's about her ', etc.

[F] 1. *au tia* : ' good-bye,' literally ' stay well '.

2. *gagana ena* : note *ena* with the verbal subst. instead of the commoner *sana*.

3. *faluu sang* : an expression for pity : ' poor you ' : can be used in other persons (*faluu sana*).

[G] 1. *fanadoroiama ga mamaifa* : dependent on *faiua*, which itself is reported speech. The *-ama* here probably has the force of ' go there and see her '.

[H] 1. *enaa* : ? adv. = ' there '. Or the demonstrative adjective : ' if you see that river and it is red . . .' ; or perhaps ' if you see a river over there . . .' (pointing). *enaa* is not generally, if ever, used = ' that well-known ' (Latin *ille*) ; as is *ea*.

2. *enamasimasini* : (if) ' it is red ' ; the adjective made into a predicate by the prefixing of *ena-*.

3. *ena* : ' her ' : note the form of the possessive, as referring to something enjoyed intimately (like food).

4. *ena* : the demonstrative, ' this,' ' that.'

5. *peu sipo* : *peu* as often makes here an adjectival combination = ' in cleared ground ' (literally, ' cleared,' ' swept '), in ' ground with no trees or shrubs ', ' in ground cleared by man '.

6. *atelea* : *atele* in these passages may denote a lake or pool.

[K] 1. *oegu* : ' the talk about me ' ; see above, E, note 3.

2. *igasugasuri* : reduplication may be due to the plural object.

3. *sae* : ' go up,' that is ' go back home '.

[L] 1. *onaalepa boo* : ' step over the pigs.' This and the stepping over the human corpses, is evidently some ceremony performed by a *mamaifa*. Probably of the same nature as the *segulu* (see 48, f).

2. *isiobo* : ' human corpses.' It is not a word of ordinary speech, but is poetic (' song-word ') : or an obsolete word. It is : *areai kavakava-kaviso saria. mani pipilua* (the speech of ogres ; we say *pipilua*). As a matter of fact, it seems to be Old Alu ; see 48 l.

3. *ausagu* : emphatic negative, with 1st pers. sing.

[N] 1. *irisofang* : *sofa* = ' to wait ', generally in the form *mekasofa* (wait till tired). Note it has *-ng*, not *i*, as object pronoun.

[O] 1. *tionua* : *tiong* + *ua* (' with ', ' and ') ; *-ng* becomes *-n*.

2. *golugolu fanua* : seems to make a compound substantive ; ' (you are) a man-eater.' So *golugolu pipilua* = a cannibal.

3. *ea mamaifa irigagana* : note the construction : = *irigagana tionua* (or, *sana kanegaua*) ; ' the *mamaifa* and the man went.'

9 Mamaifa Angifasilu Kokong

fasilu is a verb denoting ' not to have a share in a person's food when he eats it ' ; or ' to have one's own food eaten by another '. Of the deprived person it is said : *ifasilu darami*. But the notion of the deprived person being angry is an essential part of the meaning ; the terms *kafuru* (be angry), or *tai* (to cry) were used of this person. Here, as the tale shows, the title = ' The *mamaifa* who had her taro eaten by someone else ' ; the prefix *-ang* is relative.

[A] 1. *iridiutana* : *diutana* (*riutana*) = ' to cut down small plants, etc.'

2. *iriaaro* : *aro* = ' to cut down a tree ' : here the reduplication is because of the plural object (*tapoina au*).

3. *iritanetane* : reduplication because of plural object (*tapoina tane* were made) ; if only one *tane* was made we should have *iritane*. *tane* = ' a fence to a garden ' ; or as a verb ' to make such a fence '.

4. *tanetane saria* : verbal substantive with reduplication of the whole word (not syllabic reduplication) ; the reason being that the verb itself is used in the reduplicated form, for the reason given in the last note.

5. *irisasalofo* : *salofo* = ' to sweep up fallen, or cut down, leaves from the ground, and burn them ' : they are swept up by the hand. The syllabic reduplication is due probably to the notion of many people being at work.

[B] 1. *iritola* : *tola* = ' to grow strong, with roots.'

[C] 1. *emiafuo* : in the notes I have ' bring *kokong* home ' : but *fuo* = ' to scrape taro ' (see 29*e*).

2. *la'nkanaua* : *'nka* is the term used by a child for any of its father's wives.

3. *tungkesia* : seems to be a species of taro (*kokong leana tungkesia*) : it was not known whether it is now grown.

[D] 1. *ea* : or, *eam*.

2. *manaina* : *'nkana* : *fafinena* : *ifana* : these are translated in terms of blood-kinship ; but also they might be *latu* (clan) kinship.

3. *ifang* : ' your sister-in-law ' (the husband's sister).

4. *ifanaang* : ' to her *ifa's* house ' : literally ' to her *ifa* '.

5. *oiafaua* : ' what are you here for ? ' ' what do you come for ? ' what do you want ? '

6. *malafunu* : ' a chief's wife ' ; plur. *mamalafunu*.

7. *eleaua* : ' only one ' ; *-ua* has the force here of ' only '.

[E] 1. *saria numaang apanaua 'nkana saria numaang* : ' her and her father's and mother's house,' and apparently ' and of others ' is implied. Note the construction.

2. *eng kokong* : apparently used absolutely : = ' as to your taro ', unless we look upon it as the object of *faitele ga* at the end of the quotation.

[F] 1. *hamuriua* : ' (with her) younger sister,' in opposition to *kainaua*.

2. *tetemang* : here = mother's mother.

3. *paitena* : most probably here = ' infirm ', ' sickly ', ' worn-out ', not any moral judgment.

4. *kainua* : ' and thy sister ' : *kainua* = *kaing ua.*

5. *mamamaifa* = plural of *mamaifa.*

6. *toomia olatu* : ' your heads or hair are taboo.'

[G] 1. *soma* : stresses the kinship ; ' our own grandmother.'

2. *iguasifaotu* : *fa-* infixed denotes completion, perfection ; ' they finished washing,' ' washed thoroughly.' Cp. 41 p, *amilolofofaota* = ' we have all gone in '. In spite of its apparent likeness to ' wash ', *guasi* is a Mono word. The conception of physical cleansing before touching the taboo heads is to be noted.

3. *isisinono* : *sisinono* = ' to warm oneself in the sun '. We can have *fanasisinono fealo* (or, *fealoa*), for example.

4. *fama* : ' first,' adverb. In *fabiuna fama, fama* = ' eldest ' : *famuri* = ' youngest '.

[H] 1. *irigafulu* : seems to be used transitively.

2. *kuisaang* : *kuisa* = ' the hand-basket ' carried about by women : men carry a net.

3. *au au tia* : the usual formula for ' good-bye ', said by the person who is leaving.

4. *itiapaite* : here *tia* = ' belly ', is infixed ; this combination denotes the emotions of sorrow or of anger : (literally = ' was bad in the belly '). Below, *amitiapaitena* = ' were angry ', ' vexed '.

[K] 1. *ea* : or, *eang.*

2. *amitiapaitema* : see H 4, above. *-ma* gives the force ' we have come here because we were vexed '.

[L] 1. *poapoau* : ' ogress,' ' man-slayer.' *kavakavakaviso* is another name. We have it below in the form *poau* (see N).

2. *kaigua* : ' (I) and my sister ' ; *kaigua* = *kaigu* + *ua.*

[M] 1. *lalaafa* : both the old man and his daughter's son were chiefs.

2. *iua* : note the verb of saying put in the middle of the reported speech. This is found occasionally.

[N] 1. *pirite* : this bird (*maraka*) is found in Alu, but not in Mono. It occurs also in the tale of Murila (21 n, q).

2. *lalaafaang hamata* : ' to the chief's village.' *-ang* is the suffix of direction : the full form should be *lalaafaaang*, but presumably *a* is dropped because of the number of *a* sounds. (Cp. *nituaang famata*, 47b.)

[P] 1. *isalisali* : the reduplication (substantive, *salisali*) gives the force ' uttered human speech '. *isali* would be merely ' it said ', ' it spoke '.

[R] 1. *oevairi* : *o-* is the prefix 2nd pers. sing. for unrealized hypothesis, protasia and apodosis. Here it is used as an imperative, probably a milder form than *onaevairi.*

2. *bau* : negative ; analogous to Greek *mē* ; Latin *ne.* ' She shall not,' ' she must not.'

[S] 1. *magota ansana numa* : a fuller form for the more usual *ansana numa* (literally, ' she to whom the house belongs ').

2. *lailoang* : *iloa-*, plur. *lailoa-* = ' a fellow-wife ', said of the wives of one husband.

3. *peu ga* : ' they are.'

[T] 1. *laloana* : *loa-*, plural *laloa*, is the name for a set of kinsfolk which includes a man's father-in-law and mother-in-law. Here is meant certain men, namely the *lapapa* of the chief's wives ; that is their fathers, and the

kai of these fathers (the latter being the men of the same *latu* (totem clan) and generation as the father in each case).

2. *iapea* : ' was no more ' : note the negative made into a verb.

10 Sisiako

sisiako is a land-crab : *atai sana posa niunu* (It can break coconuts) ; that is, it is probably the ' coconut crab '. It is eaten.

[A] 1. *iofu* : *ofu* is the word for taking off the outer skin and fibre off the coconut.

2. *posa* : to break the coconut-shell.

3. *iolomong* : *-ng* probably = pronoun direct object ; so too, *iolomomaleng*.

4. *itaposa* : *ta-*, the passive prefix, here denotes action, not a state.

[B] 1. *matanaang* : either ' door ', or ' top of the hole (*baba*) '.

11 Kuau

The *kuau* is *apaapa biluau* (like the *apaapa*), but bigger and it swims in fresh water, whereas the *apaapa* does not. The *kuau* is green ; *apaapa* is either green, black, or other colours. Apparently both are frogs. *Apaapa* and *kuau* used to be eaten in Mono by people of old (*fanua peu talu. saria hamata Monosae* = ' the people of old : their village was Monosae '). The *kuau* makes the sound *ke kero, ke kero* by night ; and is also called *kekero*.

[A] 1. *guagua sana* : verbal substantive of *guagua. gua, guagua* = ' to grind on a stone ', in making ; it is not grinding an already made stone axe. See note C 2, below.

2. *atelea* : *-a* here=' by ', ' at the side of '.

3. *ua sang* : *ua* has here the less common meaning = ' to do '.

4. *launua* : *launu* (deep) seems here to be a substantive (' deep water ') in apposition to *atelea*.

[B] 1. *iuloma* : *-ma* here=' and came back,' ' and came again.'

2. *peu gau* : the common *peu ga*, with *gau* (*ga* and *u* = ' you ', emphatic for *ga* : ' are you there ? '

3. *elea boi* : ' one day,' ' once.'

4. *enaang tiong . . . sang pakusi* : equivalent to an antecedent and relative, though not so in form : *enaang tiong feropeu* is subject to *iisang*.

5. *oiisan'nta* : = *oiisang* + *ita* (the suffix often used with verbs).

[C] 1. *ea* : as often is equivalent to ' the '.

2. *gugua sana* : verb. sust. of *gua* : cp. Note A 1, above.

[D] 1. *iolomomaleng* : *male* is infixed : *-ng* is probably here the pronoun direct object.

2. *isoma* : a further use of the idiomatic verb *soma* : here = ' ended up ' by the river.

This is evidently an account of why the frog *kuau* lives by water.

12 Afilu

[A] 1. *leako* : a magical preparation of some kind.

[B] 1. *tarona* : *taro-* here = ' on behalf of ', ' for the sake of '.
2. *ilapulapuri* : reduplication with plural object, or perhaps emphatic = ' killed off ', ' killed all '.

[C] 1. *iafaua* : ' how was it that...', ' how did (a pig) come to . . .'
2. *abu iareai* : expression to show surprise or admiration. *enamakoi beampeu onaua ' abu iareai '* (= if someone admires something, you say ' he did not speak ', you will say). Cp. D 5, below.
3. *sana* : is here a predicate, with *batafa eang* : ' are that woman's.'
4. *iua* : he spoke to himself.
5. *kasisi kia perasale* : *kasisi* and *perasale* are two kinds of shell-money used in Mono-Alu ; a *kia* is a kind of badge of honour made formerly with shell-money, nowadays with trade beads.

[D] 1. *soa mafa batafa* ? : question equivalent to an emphatic negative.
2. *sagu* : goes with *fanaau* to make a prefixed verbal substantive.
3. *ifuane* : ' put inside ' a basket (*kabaika*).
4. *au au tia* : expression used in daily life for ' good-bye ' ; said by the person who is leaving someone behind. The person left says *gagana u tia* (= ' go well ', ' fare well '). The second *au* in *au au tia* (and the *u* in *gagana u tia*) are probably the enclitic often found with verbs (= ' well ', or, not to be translated) : *tia* is another enclitic with much the same meaning.
5. *abu deareai* : cp. note 2, above.
6. *eang sana* : go together ; ' that woman's,' ' her,' goods.
7. *deatai kasisi*, etc. : ' came to know of,' ' got to know ' for the first time.

We have here a tale of the first appearance of *kasisi, perasale, kia* : the people had not seen them before. With this is to be compared the tale of Sipanggu (57), where a dog first made known *gorau* and *mimisi*.

13 Doromonu

Doromonu is the name of a swamp.

[A] 1. *leana* : ' name,' or ' kind ' : *kokong leana* is in opposition to the first *kokong*.
2. *morokankaga* : this was said to be *lagalagala sana* (' belonging to the tale '), not a real taro. It may be a Bougainville word.
3. *la'nkana* : is plural of *'nka-*. Here it denotes ' her father's wives '.
4. *fafinena* : *fafine* here denotes a blood-brother (one father and mother with her).

[B] 1. *dretong* : *tong* (? *to*) = ' to give, or put, another one in its stead '.
2. *ausagu* : emphatic negative : some such word as *haikepo* (I want) is to be understood.
3. *tetena* : blood-kinship is here denoted : ' grandmother.'
4. *onauloafa* : *ulo* = ' to redden the hair ' with red earth, for ornament.
5. *paitena* : the general word for ' bad '. Here probably it denotes ' sickly ', ' infirm ', ' worn out '. The idea seems to be that to a taboo thing like the *mamaifa's* head anything sickly should not approach.

6. *olatu* : ' taboo ' is the word which best gives the meaning which borders on ' holy ' and ' forbidden '. *too* = ' head ', or ' hair '.

7. *maito ga feropeu* ? : the question is an idiomatic way of putting an emphatic negative.

[C] 1. *Doromonu* : This is a swamp (*boa*) in Mono, in the bush in the direction of Maloaiini.

2. *ifisoso* : she worked herself down in the swamp by standing still on her feet and working her body (backwards and forwards, apparently).

3. *akila babinegu . . . drokotomosi* : These words (*areai*) are not Mono, nor Old Alu ; but *lagalagala sana* (' belonging to the tale '), I was told ; that is they are song or poetry words. But it may be they are taken from some Bougainville or other foreign speech.

I was told that the passage has the following equivalent in Mono speech : *egu kokong iaang fafinegu. ga faifisosoota Doromonu* ; the translation of this Mono is given in the English translation of the text ; this Mono is evidently only a paraphrase of the passage.

babinegu evidently = *fafinegu*, and is Old Alu.

4. *ilaufotu* : *fotu* here is an adverb, ' down.'

This tale is to be compared with the account of the *nitu* Kiriaiku in the swamp Hinobau in Mono ; given in the Sociology (Religion § 60).

14 Sakusaku

Sakusaku is the generic name for a kind of forest elf ; see the section on Religion in the Sociology.

[A] 1. *drea* : plur. of *ea* ; ' they ' (the man and his wife).

2. *aanana kainaua* : the two children, who were *kai* to one another : they were boys, so *kai* = ' brother '. *kainaua* must be taken to be in apposition to *aanana* ; *kainaua* (*drea kainaua*) = lit. ' (he) and his brother ', that is ' two *kai* '. See note B 2.

[B] 1. *mani* : is here equivalent to an ethic dative, or dative of reference : ' to us.' So in C below.

2. *drea kainaua* : ' the two *kai*,' lit. ' they, he and his *kai* '. See note A 2.

[D] 1. *siana* : seems redundant here.

2. *kainua* : ' you and your brother ' : *kainua* = *kaing* + *ua*.

[F] 1. *sagu tataru* : *tataru* = ' custom ', ' habit ', or, as here, ' business,' ' occupation,' ' usual task.'

2. *tiga kokope* : *kokope* is here a substantive, ' hiding,' ' being hidden,' or ' hiding-place '.

[G] 1. *ilafai* : he hit him while Sakusaku was on the ground.

2. *momole sang* ; *teteleri sang* ; the verbal substantive denotes repeated action.

3. *ea* : here seems to be plural ; cp. *drea* above, A and B.

15 Toloo

[A] 1. *aanana kainaua* : *aanana* in apposition to *fanua* ; *kainaua* in apposition to *aanana*. *kainaua* = ' two brothers ', ' two men brothers to one another ' ; see 14a.

2. *atele* : perhaps a 'pool', as translated. Otherwise = 'river', 'stream.'

[B] 1. *irisalimaleng* : *-male-*, 'again' is here infixed. *-ng* is the common suffix (3rd pers. sing. indirect obj.).

[C] 1. *remale* : *male* here as verb = 'say again'.

2. *sasalakia saria* : the *a* suffixed in *sasalakia* is not translatable; and is often found with the verbal substant.; it is perhaps of the nature of a cognate accusative.

[D] 1. *tanolai* : denotes vast size.

2. *mona* : this much-used word here = 'for no reason', 'at random', 'because he chose'.

3. *feropeu* : 'another,' 'other'; here *tiong feropeu* = 'an enemy', 'not a friend'.

4. *maita* : a word often used in conversation. = 'I don't know'; often said in a characteristic long drawl.

[E] 1. *ioping* : *-ng* pronoun direct object. *-m* is a sound interchangeable with *-ng*.

2. *kainua* = *kaing* (*kaiing*) + *ua*.

[F] 1. *tutupaia* : see note c 2, above.

2. *iovali* : here intransitive (or passive ?). The meaning seems to be 'a piece broke out of the eel'.

[G] 1. *irikokoputi* : 'cut it up' in many pieces. *koputi* = 'to cut once, in two pieces'. *kokoputi* = 'to cut several times, in many pieces'. Here reduplication as usual denotes plurality. (*koputu*, *kokoputu*, are equivalent forms to the foregoing.)

2. *ifantuntutu* : *fan-* is the reciprocal pronoun.

3. *irikape* : seems to be used in two meanings : 'to uncover' and 'to take off'.

16 KIRIFORA

Kirifora was said to be a rock (*patu*) ; but where I did not find out.

[A] 1. *italutalu* : reduplicated because of plural object ('litter of puppies').

[B] 1. *reioiolo* : the reduplication probably to enforce idea of plurality ; or else is intensive. See also below, c.

2. *taraaaroma* : *aro* = 'to cut down' : the syllabic reduplication is because of the plural object ('trees'). The *-ma* here cannot = 'and bring' ; but rather 'and come back'.

[C] 1. *reioiolo* : see above, b 1.

2. *afilu* : 'to hunt wild pig.'

3. *iotong* : 'hung it on a stick for carrying.'

[D] 1. *nonono sana* : the verbal substant. is here an imperfect. 'while the chief heard . . .'

2. *fatutuna* : we have also the word *fatutu* (see below). Probably the adjective has two forms *fatutu*, *fatutuna*. But possibly *fatutuna* = 'fat', as noun ; the *-na* really being the 3rd pers. sing. possessive. Another interpretation is that the *-na* = 'is', 'are'.

3. *fatutu* : see last note.

4. *reauata* : = probably *re* + *ea* + *ua* + *ata* : *eaua* as verb = 'do this', here = 'talk thus about', 'treat thus'.

5. *peu tupa* : here as often, *peu* makes an adjectival combination = ' of, belonging to, feeding ' ; that is ' domestic ', ' tame ' ; opposed to *loai* = ' wild '.

[F] 1. *emiaferogagana* : the infix *-fero-* = ' away '.
2. *kuisaang* : *kuisa* is the hand-net carried about by men.
3. *taraua* : here = *taragagana* ; *ua* generally = ' to say ' sometimes = ' to do ' ; but the verb here must be *ua* = ' to blow ' (of the wind).

[G] 1. *boi tapoina* : lit. ' everyday ' ; here = ' whenever '.
2. *oaua* : as adverb or conj. = ' therefore ', ' that is why '.
3. *poapoau* : = ' man-killer ', ' ogre '.

[H] 1. *ga* : at head of clause = ' therefore '.
2. *oikorinoota* : *korino* here seems = ' make a mistake ' (but not a culpable one). The notes say *oikorinoota* = *oimoleeta*, ' you do wrong ' : but it is doubtful whether *molee* is used otherwise than in the sense of moral wrong-doing.

[K] 1. *nifeaang hamata* : ' to the snake's abode ' : *nifea-* = ' of the snake '. Below (l) we have *nife sana hamataang*.
2. *elea famata* : should be *elea famataang*, or *eleaang famata*.

[L] 1. *e au* : this is the Old Alu for Mono, *ale gau* = ' who are you ? ' whence, *e* = *ale* ; *au* = *gau* (*ga* + *o*). (In Mono the *g* in *ga* is hardly heard in the phrase *peu ga* = ' it is there '.)
2. *fanaroroma* : here *-ma* has the force ' I have come here '.

[M] 1. *kaikak ati* : Old Alu. O.A. *kaika* = Mono *aia* ; Old Alu *kati* = Mono *ati*.
2. *ana* : Old Alu ; = Mono *sana*. One would expect a suffix after *kalofo* to denote direction (Mono *-a*) ; perhaps the teller could not think of the Old Alu form.

[N] 1. *sana* : presumably the chief's men are meant.
2. *iua* : he spoke it to himself.
3. *habiuna* : probably blood-kinship is meant here.

[O] 1. *kalofo* : if we put a stop after *tuagua*, we get the meaning ' it is mine and my grandfather's *kalofo* : you have come (or, have you come ?).' If we have no stop then *kalofo* should have the suffix *-a* (' to mine and my grandfather's *kalofo* you have come ').
2. *oisokuma* : this is probably a question ; ' have you come ? '
3. *oauaang* : seems to be merely a lengthened form for *oaua* (=' therefore,' ' that is why ' ; cp. *ea, eang, oa, oang*), as standing alone at the end of a clause.

[P] 1. *ea* : this word as so often used with proper names is untranslatable (= ' the said ', ' this').

[Q] 1. *elea tauii*, etc. : emphatic ' let not one . . . ', ' do not let one single . . . '
2. *enaferogagana* : *-fero-* infixed = ' away ', ' off '.
3. *emiagafulu* : *gafulu* = ' to come to an end ', ' be used up ' ; here = ' all go ', ' all assemble '.
4. *ifamauti* : he made his house fast, shut the door with a rope.

[R] 1. *ipipisi* : *pipisi* =' to tie,' ' tie up.' Here it means that the snake coiled himself around the house.
2. *imekopipisi* : the infix *-meko* (or *-meka-*) = ' till he was tired '.

[S] 1. *igafulu* : ' there was no more left of . . .' (Cp. Note, Q 3.)
2. *au* : this enclitic is here untranslatable.

3. *i* : ' he said ' : note the prefix unexpressed. The verb *i*, ' to say,' is seldom used unless with an object pronoun suffixed (as *iing*, *iindi*, etc.). But, on the other hand, it is very likely that we here have *male* used as a verb with the prefix *i* : (= ' he said again '), and to be written as one word *imale* : and on the whole this reading is the more probable.

[T] 1. *numaang* : this looks as if it were a mistake for *numa* (' the snake's house was full . . . ') ; unless we presume *fonuna* here = *tapoina* (' in the snake's house were a lot of bones ').

2. *fonuna* : *suma fonuna* = ' full of bones ' : human bones are meant. Unless *fonuna* = *tapoina*, see last note.

3. *numa* : may be a mistake for *numaang*. But very likely we have here an object of advantage.

4. *ireko* : ' has got what he deserved ' : or, ' it is all right now about the snake.'

17 Busoi

The *busoi* is one kind of *karafai* ; the *karafai* is a vegetable, being the root, which grows above ground, of a certain plant. It may be used as a substitute for *taro*. I was told by a Malaita man that it grows to a very great size in that island.

[A] 1. *batafa ansana numa* : this expression seems to be the full form of the usually-found *ansana numa* = ' the head-wife ', lit. ' she to whom the house belongs '.

[B] 1. *oleolea* : *oleole* = ' a rope in the house on which to hang things '. The food was presumably hung up in a basket.

2. *ibatafa* : note the ellipsis in *ibatafa tiga oleole* = ' became a woman, and came down from the *oleole* '.

[C] 1. *irisokuma* : the subject (as of *iriaang*) must be *ea lalaafa . . . saua talaivana*.

2. *beampeu . . . fafamako sana* : evidently a relative is to be understood after *beampeu*. *beampeu*, here = ' what it is '. Possibly, however, the construction is : ' I will look at the thing cooking . . .'

[D] 1. *aan sagu* : a relative in meaning, apparently, without the relative *ang-* being expressed.

[E] 1. *iloamang* : *iloa* (with possessive suffixes) = ' a woman's fellow-wife '.

2. *ievai lalaafa* : as first told me the story ended here : but it was continued as follows, partly owing to my questioning on a point in the story.

3. *pepelea* : understand *taragagana*, or some such expression.

4. *emiafole* : *fole* = ' to weed a garden ' : to-day it is done with the hand or a knife ; in the old days with a stick (*kăfang*) or the hand.

5. *ea* : note the singular form used also as plural.

[F] 1. *ea* : this word is often, as here, used with a proper name ; it is then hardly to be translated.

2. *leang* : *lea* = ' name ', and takes possessive suffixes. Here it means ' namesake ' ; ' someone or something having the same name as someone else.'

[G] 1. *iriulo* : they decorated her to be ready to wait on the chief.

2. *'na* : the commonly-used expression in giving one something ' there is . . . for you '.

[H] 1. *atai sana*: 'does not know how to be,' 'is never' sick.

2. *peu ga*: 'is there'; here *abu peu ga* = 'no longer is', 'no longer exists'. The phrase *peu ga* is constantly heard in conversation; the *g* in *ga* is hardly or not at all heard, so that the phrase sounds *peua*.

3. *iaro*: *aro* = 'to fasten the door' of a house with *alolo* (creeper).

This Busoi seems not to be the mother of food; she became a woman on her marriage to the chief; and then as we see becomes the plant again. We see that in the tale no children of hers are mentioned; and the ideas on this subject seem uncertain. The tale is closely analogous to that of Osiri. Probably, like Osiri, Busoi became *ansana numa*; perhaps the use of *batafa ansana numa* in the text for the (other) head-wife points to this.

18 Kakarubura

Kakarubura was a *nitu*.

[A] 1. *ifana*: *ifa* denotes the wife of a woman's *fafine*. In terms of blood-kinship, therefore, *ifa* = a woman's brother's wife. We see from the text *ifa* is a reciprocal term, that is, used by either side of the relation for the other. If a man is speaking he calls the wife of a *kai*, *kai* (*kaigu sana batafa*, *kaigu* = 'my *kai's* wife is my *kai*'): or in terms of blood-kinship, *kai* = a man's brother's wife.

[B] 1. *batafa ulina biluau ipara*: *para* = 'to be like'; *biluau* = 'like', so that we seem to have a redundancy, unless we put a stop after *biluau* and abolish the stop between *nitu* and *batafa*.

batafa ulina = 'a woman's body', and is merely equivalent to 'woman'. (But cp. in 'Eschatology' § 4e: *uliria salena biluau dreapara*).

2. *batafa salena*: note the phrase in opposition to *nitu* for 'a woman of this world'.

3. *kokobuia*: The *kokobui* is one kind of basket.

4. *oaua saria*: verbal subst.: *oaua* here used as a verb: in A. above it is an adverb or conjunction = 'therefore', 'thus'.

5. *masi koro rua*: These words are in Telei speech (S. Bougainville) and = '*ifa*, *fealo peu ga*' = 'sister-in-law, the sun is (still) there'.

In a Telei-Mono word list we find: *rua* = *fealo* = sun; *koruo* = *au fotu* = sit down. So we may conclude *masi* = *ifa* = sister-in-law; *koro* = *iau*, *au sana* = is there.

[C] 1. *baba*: a small hole; *mea* = a big hole, pit.

2. *onakato*: *kato* = 'to put a net in the water'. The two had a net (or nets ?) of the kind called in Telei *mogubai*, and used by women.

3. *itanai*: *tanai* = 'to put one's hand into a hole' to frighten the fish out.

4. *ionogu*: 'she knew it was a *nitu*, and not her *ifa*'; or, 'she recognized him.'

5. *aulu*: the framework of the net. She broke it on purpose, to get an excuse to run off.

6. *taovalaata*: *ta-* is the passive prefix: the word could also be expressed *itaovala*.

[D] 1. *feropeu*: here = 'another', 'a fresh one'.

2. *ilomo* = *i'nkoti*.

3. *utuna*: *utu* = 'louse'; possession is shown by suffixes. But this word can stand alone (see below).

4. *fanaareai sagu*: the verbal subst. with verbal prefix.

[E] 1. *ifagu ga ea* : dependent on *faiua*, which itself is quoted.
2. *la* : = ' there ', ' thither '.
3. *supi* : = a bamboo comb worn in the hair. Here as verb = ' to make *supi* '.

[F] 1. *sape au atuaiina iritano* : here *au atuaiina* (small, thin, weak, sticks) has an instrumental force Note that *atuaiina* is here used in the plural : this is against the rule as it was once given me. See 34a.
2. *'na* : the word used in handing one something ; ' there is,' ' there it is.'
3. *itaovala* : *ta-* the passive prefix, here denoting action, not a state.
4. *au* : this enclitic is often found, especially with imperatives ; it is hardly translatable.
5. *ivaiita* : *ivai* = ' to-day ' : note the *-ita* suffixed.
6. *ea batafa . . . male* : *ea batafa salena* is subject to *boiboiuana imate male*. The verbs *iboi ilale* are infixed in the sentence ; and lit. = ' (after) night had come ; and day (again) ' ; that is she died the next morning after the death of the *nitu*. (Unless we put a stop after *salena* and translate : ' The woman was alive. Night came ; day came ; and in the morning she too died.')

19 Batafa

1. *anlalapu sana* : the verb. subst. with the relative prefix.
2. *tiong sana* : ' it belongs to a man.' Here the specific relation between a *dondoro* (seer), and the particular *nitu* he communicates with is denoted.
3. *doroia sana* : verb. subst. of *doro*, but without syllabic reduplication. The suffix *-a* in this and *hahareaia* cannot be translated ; and is often found with this construction.
4. *hahareaia sana* : verbal subst. ; syllabic reduplication of *hareai* (*fareai*) ; *ha-*(*fa-*) being the causative prefix.

This tale comes from outside the Mono-Alu-Fauru area ; but the ideas in it are found also in this area.

Kompa the original teller was *tiong angiroro sana nitu* (' the man who used to see the *nitu* ') ; that is he was what is called in Mono-Alu a *tiong dondoro*. He used to see this one *nitu*, and no other, and feed it, daily ; its food was raw *kokong* (taro). The Alu people's name for this *nitu* is Henuhenu. This and Manitogo are evidently generic names for a certain kind of *nitu*. In Alu it is only known by name. Throughout Buim there are many Henuhenu, and they are to be seen ; but in Mono-Alu-Fauru Henuhenu does not exist. It is in the *aba kanegana* (great bush) ; and Alu is small. It is a *nitu paitena* (evil *nitu*). It is not *nitu tiong angimate* (a *nitu* who is a man that has died), that is a man's ghost ; but it *peu talu* (is ancient ; or, is so by origin). This *nitu* is seen with impunity by this one man (Kompa) only (that is, probably, so far as his district is concerned). If another man sees it he is said to *korausi*. He says : *haikorausi. hanamateeta* (' I have *korausi* : I shall die '). This idea of *korausi* is likewise found in Mono-Alu-Fauru (see Religion, § 69e, in Sociology).

20 Manualai

[A] 1. *manualai* : this is a species of sea-bird. Described as a *manua kairikina* (small eagle).

2. *lau* : seems here = ' now ', ' next '.

[B] 1. *ogagana ogaloma* : *o-* is the prefix which expresses an unrealized hypothesis Here it is a future command.

2. *eaua* : ' like this,' ' thus ' ; here as an adjective (*ea* + *ua*).

[C] 1. *sama* : ' our ' ; note that it is exclusive. They were on another island, where the bird was born.

2. *tetegese sana* : either ' (you will see a *kai*) standing . . . ' or ' it (the *kai*) is standing . . . '

3. *alau* : probably is *ala*, the *u* sound being due to the *o* following.

[D] 1. *kaia loganaang* : ' on the *kai*, on top ' ; here *loganaang* is in apposition to *kaia* ; we could have had *kai loganaang* = ' on top of the *kai* '.

2. *kabaikanaua* : literally, ' with its *kabaika-* basket.' The possessive suffix *-na* is here used with *kabaika*, which normally takes the possess. adj. *sana*. *-ua* = ' with ', ' and ' is suffixed. Thus used, *kabaikanaua* = *kabaikaang*.

3. *mamaa* : probably the idea of excess is here implied, ' too heavy.'

4. *fanafaua* : =*fanaafaua*.

5. The question here is equivalent to a negative : ' you are not fat.'

[E] 1. *mina* : =' it, the house, was empty ', ' there was no one '. *mina* is applied to a village, house, etc.

2. *parelea* : *parele* =' roof ', inside or out.

[F] 1. The question is rhetorical.

2. *boi tapoina* : lit. ' every day ' ; here = ' always ', ' for ever '.

3. *oisomaata* : ' you are no longer ' : *soma* = ' to end ', ' be ended '. Here used idiomatically.

There is an islet called Manualai near Faleta ; and a point called Parelia between Gaumai and Aleang. Bitiai said these places had no connection with the foregoing tale, but the coincidence is worthy of note.

21 Murila

[A] 1. *sisilea atelea* : either ' to wash in a river ', ' or to the river to wash '.

2. *karukai* : an unidentified tree whose fruit (or nut) is eaten. There are said to be not many in Alu ; but in Mono and Buim, many.

3. *nununa* : ' its reflection.'

4. *refaapea* : ' did not find ' ; *fa* (causative prefix) + *apea* (not).

5. *apeai* : the *i* added to the negative = ' there ' ; ' it was not there ' ; so in *aiai*, in E below.

[B] 1. *fuana* : = either ' fruit ', ' nut ', or ' flower '.

2. *tetemang* : *tete* is here probably used without any kinship reference = ' granny '.

3. *iripatima* : *-ma* here adds the force ' and threw them down '.

4. *pati pati pati tapoina* : *pati* repeated here is equivalent to the regularly used verbal substantive (*papati saria*) : *tapoina* is the object, unless we consider it to qualify *pati* (= ' much gathering there was ').

5. *abaninaikuta*: *abaninai* was said to be 'children's talk' and not Old Alu (*ngaingai*): *-kuta* is the Mono *-uta* suffixed to verbs and other words (therefore it is better to write it and *abaninai* as one word), *abaninaikuta soku* seems to be = Mono, *finaata* (*i*)*soku* ('to where has it reached'). *abaninai* may be a Buim word; its meaning was said to be unknown, but evidently it = *fina*. The omission of the prefix in *soku soku* is to be noted. The whole passage is probably in Old Alu, many words being the same in Mono and Old Alu.

[C] 1. *pokapoka*: Old Alu; = Mono *poapoa*. *pokapokanigua*, *poapoanigu* should probably each be written as one word. *poapoani*(*gu*) = 'the place behind the knee when the leg is bent'; the *-gu* is the possessive suffix for the 1 pers. sing.; and changes for the various persons and numbers (*-ng*, *-na*, etc.). *poa* = 'to bend the leg or the arm'; *parolo* = 'not to bend it', 'to keep it out straight' (cp. also the story of Tunupa). *tapokamerai* is the part at the elbow analogous to *poapoanigu*; it takes the possessive adj., *sagu*, etc.

In *-nigua* the *-a* denotes place 'where', 'whither'; so also in *nanabukagua* (just below).

2. *nanabukagua*: Old Alu; =Mono *tatabuagu*(*a*) ='the upper part of the leg', 'thigh': *-gu* is possessive suffix.

3. *ipati*: *i-* seems to be a slip for *iri-*; perhaps *aanana* can be used collectively.

4. *karukai fuana*: 'with the fruit of the *karukai*-tree': note the construction after *ifonu* ('was full of').

[D] 1. *reiolofo*: this certainly seems to be a mistake for *reilofo*.

2. *tuamang*: we see below that he was not the old woman's husband, but her *loa* (see F).

[E] 1. *ngana aroaroai haifaiko*: Old Alu; = Mono, *enaa aroaroa haifaio* ('I have put it into that basket'). Note in *ngana* (= *enaa*, M.) the initial *ng-* sound; which I only found in one word (not a proper name) in Mono. Old Alu *-ai* = Mono *-a* (denoting place, where, whither). In *haifaiko* (Mono, *haifaio*) note the *k* sound. An *aroaro* is one kind of basket.

2. *ngana*: this and the two following words are Old Alu. O.A. *koreai* = Mono, *korea*.

3. *kabaikai*: in my notes I have *kaibaikai*: O.A.; = Mono, *kabaikaang*. We may assume that in O.A. the simple word is *kabaika* (? *kaibaika*), the final *a* being absorbed by the *-ai* suffix. The *kabaika* is one kind of basket.

[F] 1. *kotukotu lapa sana*: said to be 'children's talk'. The whole = '*botona oigolu*' ('thou hast eaten her cunnus'), *golu*. *golu* being included probably. *kotukotu* (or *kotu kotu*) may be a meaningless song-sound. *lapa sana* is perhaps *lapasana*, *-na* being possessive suffix. *lapa*, or *lapasa* seems another word (in Old Alu) for *kauna*, *botona*. Possibly and better *lapa sana* should be *lapasana*, a plural form (prefix *la*) of *apasana* = 'the remains of' the *kotukotu*; and *golugolu* written as one word = *golu*, reduplicated, and possibly *kotukotu* = cunnus. We see that the old woman was *loa* to the old man; that is in a certain relation arising out of the marriage of kinsfolk of theirs: see Sociology..

2. *oikorakota*: Old Alu; Mono, *oioraata* (or *oikorinoota*); Old Alu *kora* = Mono, *ora* = to lie. O.A. *-kota* = Mono, *-ata* (*-ota*, etc.), the suffix found with verbs and other words.

[G] 1. *pakusi*: a stone axe.

2. *iaro*: *aro* here = 'to cut', 'chop at' (not 'cut down').

3. *iriala* : ' they went to a (another) tree ' ; (along the tops ; they did not come to ground).

4. *kengerea* : the *kengere*-tree, also called *kenumau*, is the tree from which *hakasi* (catamarans) are made.

[H] 1. *Murila . . . baululiama* : *ĕ* is probably an exclamation ; *kaikina* = Mono, *aiina*. In Mono this word is an adverb, perhaps *kaikina* here is an adjective. Note in this and other Old Alu words that have been found in the text how *k* sounds appear in the Old Alu which are wanting in Mono.

kukurang, song form, = *'nto ropu* in Mono = ' give a rope ' : this may be a Buim word. *ropu* is a corruption of the English ' rope ' (see 22 l, in *Andrearoaro kiniu*).

baululiama is Old Alu = Mono, *faululiama* : O.A. *ba-* = M. *fa-*, causative prefix. *ululu* = ' to hang down ' (of a rope, etc.) ; *faululi* = ' to drop down ' (transit.), to hang down (transit.).

2. *ingisanama* : = *iriisang* + *ama* = ' to throw down '. So below in *ingfaululiama*, *ing-* = *iri-*.

3. *ropu* : for this word cp. note H 1 ; and 22 l.

4. *itakoputu* : *ta-* is the passive infix, here denoting not a state but = ' became ', ' got '. *koputu* seems to have here rather the meaning of ' break ' than ' cut '.

[K] 1. *eang* : note plural form = singular.

2. *anee saria* : here the verbal subst. seems to be object to *reroroiri* together with *aanana*. But perhaps a stop is to be put after *aanana*.

3. *iva aka fanaikotiri* : Old Alu ; = Mono *iva abu fana'nkotiri* : from which O.A. *aku* = M. *abu* (not) ; O.A. *ikoti* = M. *'nkoti* (take hold of).

[L] 1. *maraka* : In the following list of birds the *kopi*, *tigeno*, *anaa*, *baulu*, *popo*, are totems in Mono and Alu. All in the list are birds. The *ulisili* occurs as a totem in Buim, so also perhaps the *uririri*.

2. *ilofo* : ' flew off ' ; note how the modification in the meaning of the verb (' off ', ' away ') is not shown.

[N] 1. *pirite* : this bird makes a small chirp.

[O] 1. *lolofo sana* : this repeated verbal substantive denotes a very great extension of time and space.

[P] 1. *boxa* : from the English word. The English expressions here introduced are to be noted. A wooden box with lock and key has become an essential part of a native's possessions ; they are supplied by traders, and perhaps their introduction was originally due to the visits of whalers and trading-vessels, where they would be noticed in the forecastle.

2. *onaki* : the word ' key '. Here used = ' to open '. The true Mono word would be *kape*.

Probably in the uncorrupted account the children were in a basket, or a clay pot, such as we see in other tales.

[Q] 1. *ioovaliri* : The syllabic reduplication either denotes emphasis or completeness (' into bits ') ; or else is because of the plurality of the object.

2. *ifuafuaneri* : reduplication because of multiple object.

3. *labuaang* : *labua* is a big basket, like a big *durimo*.

4. *lolofo sanama* : note the positive of *-ma* (here = ' down ').

5. *kirite* : *k* and *p* are liable to interchange in Mono speech to the European ear.

Murila seems to be the black part on the face of the moon (' the man in the Moon ') ; a drawing in the sand made for me

by a native shows this as practically certain. The *lalaafa* in the story is probably Murila.

This must be considered as a true native tale, the reference to European goods at the end being an unessential modification.

22 Andrearoaro Kiniu

Andrearoaro kiniu: *An-* is the relative prefix = 'they who'. *aro* = to make a canoe; here the reduplication shows a plurality of Objects ('canoes').

[A] 1. *iritita*: *tita* is the name of a fruit; and of the caulking made from it for canoes. Here it is a verb = 'to put *tita* on', 'caulk'.

2. *salesalee*: 'race,' subst. or verb.

3. *irisifali*: *sisifala* = 'an offering made to the dead'. Here *sifali* seems to denote 'to offer a *sisifala* on a canoe being finished'.

It was remarked: *eriasisifala saria nitu* ('They offer *sisifala* to their *nitu*'); *eriasifali ga kinui*. A *leako* is also made apparently on this occasion.

4. *irienaena*: *ena* reduplicated because of plurality of objects ('canoes').

5. *ibilu*: *bilu* here = 'to get away', 'win'. *gagana* seems to be used in this connection = 'to get away first', 'get away in front', 'go quickly', 'win', practically = *bilu*.

6. *apa*: here addressed to the ghost of his father. For the appeal to a dead kinsman in a canoe-race, cp. 75.

7. *gagana*: for the meaning see note 5. It seems here to be an imperative 'let my canoe win'.

[B] 1. *male*: here seems = 'in turn', not 'again'.

2. *eleam*: should be *eleaam*.

3. *ula*: the creeper which is eaten (leaves, fruit, or stalk) when betel-nut is chewed.

4. *taraaneema*: the *-ma* adds the force '(climb) and get betel-pepper'.

5. *fanaosima*: the elder apparently climbed up behind him.

6. *lalaafa*: the elder brother was *lalaafa kanegana*: the younger was *lalaafa kairikina*.

[C] 1. *fanalapulapuang*: reduplication because of plural object. *-ang* = pron. object., 'you'.

Note we have here a conditional with the apodosis preceding the protasis, which is unusual.

2. *apeai*: '(was) not there'; *-i* giving the force of 'there'.

[D] 1. *itoka*: he came down again to get another load of food.

2. *atele*: the river and the *siing*-tree were in the sky.

3. *siina*: *siing* + *a* (suffix showing direction). The *siing* is of importance in the ideas of the Mono-Alu people: it is a kind of banyan.

4. *nununa*: here 'his reflection'; *nunu-* also = (1) 'shadow', (2) 'the soul or shade'.

[E] 1. *rekona*: adjective here precedes the noun, unlike the usual construction.

[F] 1. *fafealo*: here the name of the action ('sun-drying').

[H] 1. *natura*: note suffix, inclusive.

[K] 1. *iporo* : ' was born ' in the usual way.

2. *famataang* : note the construction with *peko* (' I want to go to the village ').

[L] 1. *ropu* : ' a (made) rope ' : this is the English word ' rope '. The true Mono word is *fili*, but *ropu* is now generally used ; the Mono people have been much in contact with European ships.

2. *irifandaroi* : the two chiefs were angry with one another. *fan-* is the reciprocal pron. If *daro* (not *daroi*, see Diction.) is the verb, the reason for the *-i* suffix is not clear.

3. *leako* : a magical object, or preparation. In *peu abu*, *peu* = ' of ', ' belonging to ', ' from '.

4. *iasu* : he took betel-nut, etc., before eating the *leako* ; perhaps it was done as a blind.

5. *irirule* : *rule* = ' to take away the wood (ashes) which has been used to heat cooking-stones ' : *pausape* is here used collectively.

6. *intaroi* : *in-* = *iri-* : *tao* = ' to cover with leaves ' in stone-cooking.

7. *iboiindi* : ' night came (*iboi*) on them.'

The motive of two men being cooked, and one coming out alive is found also in the tale of Bego Tanutanu, where Koriomu is killed, while Bego escapes. It was doubtless a confusion arising herefrom that led Batirai at first to call this tale Koriomu (which statement she afterwards withdrew).

In the present tale the younger brother becomes *lalaafa kanegana*. Bitiai said the *lalaafa* (that is, the father of the two wives in the sky) was *God biluau abu God* (' like God, but not God ') : the story, he said, is a native one.

23 Karatia Kapu

karatia was said to be an Old Fauru word, that is, in the speech spoken in Fauru before the conquest by the Mono people, which happened about the same time as the Old Alu people were driven out by the Mono invasion. It looks like a verb with suffix *a* formed as in Mono speech ; cp. the titles to 6, 55, 01.

kapu was said to be Old Alu = Mono *apu*. Perhaps *kapu* is Old Fauru, too ; in fact, *karatia kapu* seems to have been stated also to be Old Fauru. At any rate, the name points to Old Fauru having been, just like Old Alu, a closely allied speech to Mono. The meaning of *karatia* was not obtained.

[A] 1. *iafàua* : here = ' what is the good of ' ; note, *iafaua . . . hanapeko*. Note in the sentences before that we may take them as independent clauses, or as subordinate temporal clauses, followed by the main clause (*enamalau*).

2. *biai* : a shell-fish used for food (the shell is bought by whites).

3. *sanaka* : in apposition to *biai*.

4. *apu* : some sea-creature, not identified more nearly (a kind of eel ?)

[B] 1. *amamalau sana* : (better, *ammamalau sana*) is the verb subst. of *malau* with the relative prefix *am-* (*ang-*) = ' who used to refuse '.

2. *itatagu sana* : note *tatagu* does not reduplicate in the verb subst.

3. *oaua sana* : verb subst. from *oaua* = *oa* (that) + *ua* (' do ', or ' and ', ' together with '). The man says *arogu*, not to let people know what it is.

4. *ilagala* : ' there was talk about it,' ' the story got told.' (Or ? " he told the story '.)

5. *ingataieng* : here *ing-* = *iri-*. The *-ng* suffix is probably the direct object (' They knew about it ').

24 Tiong Moa

Sakete was the name of the chief ; Pasusa, that of the *mamaifa*. She would be his daughter. The *natu*, says Guppy (' Sol. Isl.,' p. 89), is a wild fruit-tree growing to 100 feet high.

1. *itoroki* : the meaning of this word was not obtained.

2. *ga ianei Moa. itoroki* : these words are perhaps likewise spoken by the chief.

3. *faifaeva* : causative of *eva* = ' to marry '.

The tree in this tale is on the West (Alu) side of the channel between Nufu and Faisi.

25 Patu

1. *ifasilu* : *fasilu* = ' to be angry at not getting something given one ' (here, roasted taro).

2. *naganaga* : *naga* = ' to roast in the fire '. *naganaga* seems to be an adjective : cp. *kenokeno*, ' salt ' (adj.), from *keno*, ' the sea.' Or it may be a substantive with *kokong* in apposition. The position of an adjective in front of its substantive is a rare one.

The name of the rock is *Naganaga angifasilu* (' The man who did not get roasted food given him '). This *patu* (rock) moved thus from the bush, and went to the sea near Marau, in Mono. It is to be seen to-day, I was told, standing up by itself in the sea. This information is from blind Bitiai. It is probably the same object of which I was told by some other men that a man got angry because they did not give him some food, and moved from a hill by the East entrance to the harbour in Mono (' Stirling Harbour ') to the coast of (I think) Stirling Island.

26 Onsala

The *onsala* is an unidentified tree.

[A] 1. *egu* : this possessive is generally used only with things that are to be consumed ; but the *onsala* seems to have been not a food, but used for personal adornment (see below, *ipula*).

2. *peu ga* : a very commonly used expression = ' it is there ' (the *g* in *ga* is barely, if at all, heard here).

3. *lau* : might also be translated here as relative (' when he peeled the bark . . . and smelt it . . . he said ').

[B] 1. *maito . . . angoiua* : ' you (it was) that said.'

2. *ape anootanana* (? *-naua*) *au sanana* : the meaning of this sentence was not obtained.

3. *isoma* : ' he said no more,' ' that is all about him,' ' that was the end of him.'

4. *ipula* : *pulapula* = ' leaves and the like worn as personal ornament '. *pula* seems to be the verb =' to put on something as ornament '.

5. *ileai* : *lea* (with possessive suffixes) = ' name ' : as verb, the meaning seems to be ' take (something) as a name '. The *i* will be the object pronoun 3rd pers. sing.

6. *egu onsalai* : place-name ; the *i* final is often found in such names and has the force of ' at '.

Egu onsalai, or *Onsalai* is the name of a piece of ground in the long narrow channel (*soso*) between Nufu and Faisi. The tree has fallen and died of late ; but Segimeti has seen it. In this tale all the references are not clear. But it shows how a place-name may arise.

27 Uloulo

[A] 1. *lapunaang* : *lapuna* + *ang* (denoting purpose). In *lapuna* we have the suffix *-na*, which is undoubtedly the possess. in the 3. pers. sing.

2. *fafinena* : here the blood-sister (*fafinena soma*) is meant.

3. *soai* : here *soa* = ' to look after '.

4. *fafinenaang* : ' on *thy* sister's ' bed. Note the doubled *a* after *fafinen-* : one would have expected *fafinena*, that is *fafineng* + *a*, and the form in the text may be a mistake.

5. *iana* : here = ' fishing ' (*pepele*).

6. *iuvo* : *uvo* = to lie with a man (of a woman), or with a woman (of a man). (*iriuvouvori* = they lay together, of several men and women ; the reduplication shows plurality.)

7. *fafanguvo saria* : verbal substantive, compounded with the reciprocal pronoun *fang-* : note the syllabic reduplication affects the reciprocal pronoun ; but just below we have the form *uuvoa sang*.

[B] 1. *sagu batafa ga* : these words are in reported speech, itself contained in the main reported speech.

2. *alolo* : each used an *alolo*.

3. *ingalori* : *in-* = *iri-* ; so in *ingfaliri*, *inlapu*.

28 Nife

[A] 1. *ilagalagala* : *lagalagala* as noun = ' a tale ', ' story ', ' talk ' ; here it is used as a verb, and = either ' it is a tale ', or ' it has become a tale '.

2. *irikoputu* : *aro* is the better word for ' to cut down '. Perhaps *koputu* here = ' cut up ', ' cut in lengths '.

My notes say they cut down a lot of trees, and laid them side by side, and the snake got across them and they chopped it.

3. *irifatapoi* : causative of *tapoi* (' to be many ').

4. *itapoi* : In *itapoi*, *isolo*, *ilaunu*, the subject is ' snakes ', but as they are put all together in pieces they are probably looked on collectively.

The rotting snakes became sea-water (*irikeno*).

[B] 1. *numa* : Bego's house. The future prefixes used in the following sentences denote repeated past action.

2. *teteria* : Bego's wife : she and Bego were grandparents (' blood ' or ' group ' kinship) to the children. The children lived in another house from Bego and his wife.

3. *paua* : either *paua* and *darami* are both subjects to *enamako* (as translated), in which case a plural prefix would be more usual ; or else *darami* is in apposition to *paua* (' the taro-leaves, the food, got cooked ').

4. *gaimi* : in apposition to *afana*.

5. *beampeu apea* : ' it is nothing,' ' there is nothing.'

6. *mona* : a word with many applications. Here it = ' by itself ', ' without anything being done to it.' Below, it stands without a verb.

[C] 1. *rekape ga numa* : Bego's house, which the woman had shut when she went up to the garden (*isae*).

2. *dresigeng* : the *-ng* adds an indefinite idea of direction (' away ') ; or perhaps more likely is direct object ; see too below in text.

3. *iroroi* : should be *iroroiri* (saw them).

4. *iafaua* : here has the meaning of ' what has happened to '.

5. *abatua* : a small plant which grows by the seashore. After the *somanana* at the end of the tale, it was added : *Bego sana keno* (= ' Bego's sea ', or ' The sea is Bego's ').

This tale refers to the sea in general, as a whole. Bitiai remarked : *keno Bego sana* (' The sea is Bego's ') ; *peta Bego sana* (' The land is Bego's').

29 Pakomani

[A] 1. *fafinena* : here *fafine* denotes a blood-sister.

2. *maito* : here in connection with *-ng* in *manaing* : can be translated ' (has been born) to you '.

3. *ebatafa eau sana* : *e-* is the prefix 3rd pers. sing. for an unrealized hypothesis : *eau sana* is the prefixed verbal substant. : here *au* = ' to live ', ' be left living '.

4. *kui* : ' baby in arms,' in apposition to *tauii*.

5. *famuri* : the youngest of a set of brothers and sisters.

[B] 1. *ahana* : = ' what ', here, ' what sex ' : *fafinegu natuna* is in apposition to *tauii*.

2. *leana* : *lea* (which always takes possessive suffix) = ' name '. Here *leana* = ' his namesake ', the child being also called *Pakomani* : so *leagu, leang*, below.

3. *boiua kalofo peuna tarasasapale* : *peuna* is probably *peu* + *na*, the possessive suffix of the 3rd pers. sing. : *kalofo peuna* then = ' the business of the *kalofo* ', and is object to *tarasasapale*. The *kalofo* was partly made.

4. *resumee* : ' lift up and put on their shoulders to carry.'

5. *aiaina* : in 34a this is written *aiaiina* : it is the plural of *atuaiina* = ' little '.

[C] 1. *soa hanalapu* : The two Pakomani shouldered a tree together ; the elder hoped to kill the younger by being the first to throw off the tree and leaving him with the whole weight of it.

2. *elieli* : *eli* = ' to dig ' ; here the holes are referred to in which the supports (*olina*) for the roof are to be planted.

The verb is in the reduplicated form as the object is plural ' many holes '. So in *reelieli*, etc., below.

[D] 1. *mani samang* : in apposition to *eang*.

2. *leagua* : *leagu* + *ua*.

3 *taulu* : a less-usual equivalent of *olina*, ' one of the poles carrying the roof ' (see Technology). Note it differs from *olina* in not having the possessive suffix *na*.

4. *sana mea ea papalanaang* : lit. ' at this side of his hole ' (the hole he and Big P. had dug). The *na* in *papalana* is the possessive suffix.

Little Pakomani dug the hole so big that he went up to one end of it (*ea papalanaang*) and hid ; thus the *olina* when planted missed him.

5. *oimoleita* : this is probably *oimole* + *i* (object) + *ita*.

[E] 1. *inonirima* : *-ma* adds the sense of ' there ', ' where he was '. In *iareaima*, *-ma* = ' to them out there '.

2. *peu* : here = ' I am here ', ' I am alive '.

3. *reeli* : they would have to dig him out because of the *olina*.

4. *tovo* : leaves for lining a basket (*aroaro*) in which *pisu* is laid out : they ask also for coconuts to make *pisu*. The women went to get the leaves, and to *fuo* : the men to get firewood, I was told : in which case the text should read here : *regagana loea ga talaiva. fuoa. moi* (*moia*) *fanua. ' tovo niunu ' reua* ; a stop coming after *fanua*. It is sometimes not easy to see where the sentences are to be divided.

5. *fuoa* : ' to *fuo*,' *-a* denoting purpose. *fuo* = to scrape the outer skin off the taro with a *bao* shell ' (still used). The *bao* is a pearly shell about as big as a middling-sized oyster.

[F] 1. *irisimo* : *simo* is a less usual equivalent of *gatu*.

30 Diko Tataru

[A] 1. *fina* : the adverb used alone = to go where ? '

2. *ukala* : freshwater crayfish.

3. *kaina* : no singular noun has been expressed to which to refer the *-na* ; it is in the next sentence that the reference is seen to be to *fama* as the possessor.

4. *enatapoi* : *ukala* has a plural meaning : the *ena-* is therefore collective in meaning.

5. *manuana* : *manua* + *na* (3. pers. sing. possess.). This word may be the object of *ifuni* : I have taken *manuana atele olovanaang* as an independent clause. The sore was on his leg.

[B] 1. *diko tataru* : either meaningless ; or else from some foreign tongue. It would seem to be a *poele* (' curse '). *tataru* in Mono = ' custom '.

2. *peu atele* : of, from, belonging to, the fresh water.

[D] 1. *au au tia* : the formula spoken in everyday life by one going away to those he leaves behind : the latter answer as here, *gagana u tia*. The first *au* is the verb = ' to stay ' ; the second is perhaps the enclitic often found with imperatives : the *tia* is an adverb often found with imperatives and hardly translatable (= ' well '). The *u* in the second formula is perhaps = *au*, the *a* coalescing with the final *a* in *gagana*.

2. *au kaiiela* (*kaiela*) : here *kaiela*, generally used alone, is in apposition to *au* (a stick).

[E] 1. *paitena* : here has the force of ' in ill-condition ', ' sick '. It is opposed to *rekona*.

2. *refotu* : *fotu* = to go (down) from inland to the seashore : opposed to *sae* = to go (up) into the bush.

3. *angafaua* : the interrog. here = ' Why (do you wish this) ? ' or ' What have you been doing ? '

4. *tiong rekona*: these words are the object of *amiua*, which itself is in reported speech. *rekona* is seen to have the meaning of 'healthy', 'strong', added to that of 'good-looking'.

5. *aitiami sana*: verb. substant.: *-ami* is the objective of *mani* (pron. 1. pers. plur. exclus.).

[F] 1. *tiong manuanaua*: *-ua* = 'and', 'with'; the whole = 'a man with a sore'.

2. *irisoku tiong angauiai sana*: 'they came to where the man was.' In *angauiai, ang . . . ai* is relative = 'there where'; *-ai* the suffix being made a relative by *ang-* prefixed; the antecedent adverb is not expressed. *-au- sana* is the verbal subst.: the *i* between *au* and *ai* is only euphonic. The phrase might have been expressed by *irisoku tiong sana auana*: *auana* being *auang* + *a*. *auang* = 'a place where a person is'; *a* is the suffix of direction.

3. *lataugu*: this would only be used from a man to a woman if they were on intimate terms: = 'my dears'. *tau-*, plur. *latau-*, takes possessive suffix.

4. *manuana kanegana*: 'his sore was big': 'he had a great sore.'

5. *aitiri sana*: note the force here of the verbal substant.: 'has been tupping them.'

6. *inlapu*: again we have the prefix *in-*, which may be passive.

In this story two motives may be distinguished: (1) the dislike for a bodily affliction; (2) respect due to a *mamaifa*.

31 Dondolofo

The text is not quite clear, but I have taken it that Dondolofo was the mother, and the son a chief.

[A] 1. *iing*: probably a mistake for *iindi* ('she said to people in general').

2. *manaina*: in blood-kinship = sister's child (man or woman) or mother's brother; in totem kinship *manai* denotes a man of the same clan and generation as a person's mother, or a man (or woman) of the same clan and generation as a sister's child.

[B] 1. *mamamaifa*: plur. of *mamaifa* = 'a woman of chief rank.

2. *Dondolofo rekona*: a rhetorical question = 'Dondolofo is a bad woman'.

3. *kavakavakaviso*: a word found in the tales = 'ogre', 'man-killer', 'ogress' (cp. 48h); *poapoau* partly coincides in meaning (cp. 46e).

4. *amipekoma*: *-ma* is proleptic; 'we wish to come here,' 'we have chosen to come here.'

[C] 1. *indoroiri*: *in-*, here = *iri-*.

2. *Dondolofoaang*: 'to Dondolofo's.' The final *-ang* is the suffix denoting place where or whither. The *a* in *Dondolofoa-* is the possessive suffix, as seen in *nituaang hamata* (33b, etc.).

Dondolofoaang hamata is equivalent to *Dondolofo sana hamataang*, immediately following.

3. *lokaloka*: a plant much used for wear as a personal decoration. To decorate oneself with leaves, etc. = *pulapula*.

4. *Dondolofo*: *lalaafa* I take to be in apposition to *eang Dondolofo natuna* = 'the son of this said Dondolofo'.

[D] 1. *talaiva . . . lokaloka olovanaang*: though in the original text these words appear as uttered by Dondolofo, yet more probably they belong to the main narrative, and Dondolofo's words should be only '*Oge angafauama*'.

2. *abu batafa*: Dondolofo spoke, and the younger sister (*famuri*) disappeared.

3. *batafa ulina*: here *batafa ulina* ('the woman's body') is used merely as an equivalent of *batafa*: like phrases are to be found elsewhere.

[E] 1. *iapea*: the negative *apea* used as verb = 'to be no longer there'.

2. *isafili*: usually *safili* = 'to come out'; here = 'to appear'.

3. *kainaua*: *kaina* + *ua* = 'her and her sister'.

32 Gatu Paite

gatu = a dance with music and singing: *paite* = 'bad' (the usual form of the adj. is *paitena*). The whole is probably a personal name.

[A] 1. *kai*: the 'canary-nut', which is so important in the life of the Solomon Islands; = Simbo ('Eddystone Island') *ngari*.

2. *irigafulu*: *gafulu* = 'to come to an end'; here = 'all went'.

3. *nituaang poa*: here *-ang* evidently = 'along', 'by': the preceding *a* must be the possessive suffix.

[B] 1. *imatema*: *-ma* adds the idea of motion.

2. *tiga eleaang hamata*: note *tiga . . . -ang* = 'from'. This clause can quite well be taken as one with *imatema* preceding.

3. *'na*: the expression used when giving something to a person; = 'there is . . . for you'.

4. *iteleiriai*: here *-ai* probably = 'away' (as in *igaloiai*, 1c). He gave them *nitu's* food. The *nitu* probably gave them his *tamari*. When a body is burnt, food (called *tamari*) is put in the fire, too; a little *pisu* and a little pig (*boo*) for a chief; for a *soi* (commoner) a little *pisu*. The *nitu* eats this when he rests on the road (*nitu enamalasu poaang enaang darami* = when a *nitu* rests on the path he eats the food). The path referred to in the text and here is probably that by which the dead travel from the place where they died to the abode of the dead (see 'Eschatology', § 4). In daily life *tamari* is the name given to any food taken to eat on a journey.

5. *ansaria*: the possessive with relative: 'that which belonged to them'; that is, probably, they ate their own food, not the *nitu*'s (cp. 'Eschatology', § 5). Note *saria* used applied to food, here, and not *eria*, the usual form.

6. *numa matana*: 'the door of the house': the *-na* suffix is really the possess. 3. pers. sing., as used with parts of the body, etc.

[C] 1. *ingfaliri*: Here *ing-* = *iri-*, apparently: but this prefix may have a passive force.

33 Tiong Salena Nitu Ga Ievai

[A] 1. *kuisa*: the net which men carry about to hold their betel-outfit, etc.: women carry a small basket.

2. *kuisaang*: here *-ang* = 'in' or 'from' (cp. French: 'il but dans la tasse').

[B] 1. *sama*: the exclusive 1. pers. plur., as referring to *nitu*, and not the man.

2. *nituaang hamata* : to the abode of the *nitu*.' The *-ang* is the direction-suffix : the *a* before it may be taken to be the possessive suffix. In *nituaam poa*, perhaps *-am* denotes place where (' I don't know how to go along the path of the *nitu* ') : or *-aam* is the possessive suffix (' I don't know the path of the *nitu* ').

3. *iareai* : that is, spoke certain words, or spoke to unseen *nitu*. They seem to go underground twice.

[C] 1. *mani 'nkagu . . . eang* : this seems to denote ' my and my mother's and father's.

2. *irifela* : not reduplicated, for only one *boo* was cut up.

[D] 1. *mani* : here the objective of reference : ' for us,' ' to us.'

2. *olatu* : here rather = ' forbidden '.

3. *iapea* : *apea* = not ; as verb, ' to become not,' that is ' be no more there '.

34 KITOLO

[A] 1. *italutalu* : the reduplication is due to the plurality of objects (' a litter of puppies ').

(*batafa italu* ; but if twins, *italutalu*.)

2. *aiaiina* : plural of *atuaiina*, which is only singular. The singular *aiina* seems to be used only adverbially.

3. *oro gai* : *oro* = ' to go and fetch ' (42k). In *gai* the *i* is perhaps due to the following *i* in *iua* : or *gai* is *ga* + emphatic pronoun 3. pers. plur. (as in *gafa, gau*, etc.) (cp. 54e : *oang maraka gai*).

[B] 1. *leako* : a magical preparation.

2. *iafilu* : *afilu* = ' to hunt wild pig ' ; as, *sese* = ' to hunt opossum '.

3. *makomako* : the name of a Jew's harp-like native instrument, made with wood and string. Here it is a verb.

4. *peu fina* : ' from, belonging to, where ' : *peu* makes adjectival phrases denoting origin : so *peu keno* immediately below = ' of, from, belonging to, the sea '.

[E] 1. *maha ga batafa* ? : the question denotes a negative : ' I am not a woman.'

2. *oirekoiama* : *reko* here is transitive = ' make all right '. *-ama* adds the idea of motion : so that the whole = ' you have brought me a goodly . . . '.

3. *auai falalafana* : the name of the wives of a man other than the *ansana numa* (head-wife).

[F] 1. *onaaria* : here *aria* is a prefixed verb ; usually it is used in imperative as an interjection.

2. *kakafuruna saria* : verbal subst. of *kafuru* : the *n* is euphonic before the *a* suffix often used with the verbal subst.

' To be angry ' has three equivalents in the Mono : (1) *sila* is used only when the subject is a woman ; (2) when the subject is a man the verb is *daro* (*haidaroi* = I was cross with him) ; (3) *kafuru* may be used with either a man or a woman subject. Cp. 67 p, s.

3. *mani apea abu iioleami sana* : the negative is repeated, probably to emphasize. *-ami* is the pronoun objective 1. pers. plur. exclusive.

4. *ilefe saria famataang apanaua* : note construction to express ' to her and her father's place '.

5. *eang* : here plural.

[G] 1. *mani* : has here the force of reference ; ' from us,' ' while we were there,' and the like.

2. *tivomia* : ' of your own accord ', ' you chose to . . .', ' by yourselves.'

[H] 1. *enaaua sana* : verb. subst. = *enaa* + *ua* ; ' do thus.' In Old Alu *enaaua* would be (?) *ngangauana* (*ngangauuana*) (or more probably *ngangaua*, the final *na* being added by my informant = ' it is ').

2. *enaaofo ala enategese* : it is not clear whether this is as translated ; or = ' if she is sick, let her get up '.

3. *dreing* : this is a mistake for *iing* (said she) : unless we take it that the verb *i* is here used = ' to do ' ; it would then read ' They did this to her ' (said the *ansana numa*).

Kitolo was said to be a woman not a *nitu*; who lived in the sea.

35 Osiri

Osiri is the name for the bark-strips on the *kalola*-tree when they are black. The *kalola* is a banana-like tree from the bark or skin of which a flat stuff is prepared in lengths, which is used to carry bundles on women's shoulders, etc. : this flat stuff is called *leao*.

[A] 1. *irifafealo* : *fealo* = ' sun ' ; *fafealo* = ' to dry in the sun '.

2. *isamali* : *samali* is the name of a species of leaf, the rough underside of which is used, like emery-paper, to rub surfaces smooth : as verb *samali* = ' to rub with *samali* leaf '.

3. *insamali* : the prefix *in-* sometimes seems a passive : but in *ale* . . . *insamali* it is seen to be the 3. pers. sing. active (cp. 37e).

[B] 1. *falefalea* : *falefale* = ' a temporary shelter put up for a short stay '.

2. *rereko sana* : *reko* is generally intrans. : but here it is transitive.

[C] 1. *a'nta* : here is clearly a relative : = *ang* + *ita*.

2. *antano* : this word has here a relative force (' which you were making ') ' : we should expect the relative prefix *ang* (*an-*). It is to be concluded (unless there is a mistake in transcribing) that before the 2. pers. plur. the *ang-* relative is not written, owing to the *ang-*, *an-*, of the prefix.

[D] 1. *'nkagunana* : *-nana* = ' is '.

2. *iansana numa* : the prefix *i* belongs to the whole idea given by the two words. *ansana numa* (lit. ' she to whom the house belongs ') is the name for the head-wife.

3. *tapoina* : here = ' the other ', ' the rest of '.

[E] 1. *iva lauma* : an unusual phrase ; = *ivai* (= now).

2. *enalapulapuita* : reduplication because of plural object.

3. *mani* : here *mani* must be an objective of reference ; ' as for us ' or ' from us '.

[F] 1. *lailoana* : plur. of *iloa-* = ' fellow-wife ' of one husband.

[G] 1. *isafili* : the former *ansana numa* came out so that only the other wives (*auai falalafana*) were burnt.

The woman Osiri was born inside the *kalola* of herself. (*tivona iporo olovanaang kalola* = She came into being of herself inside the *kalola*).

36 Karo

Karo is the small parrot found in the Bougainville Straits. The *karo*, the *tigeno*, and the *anaa* can learn to talk.

[A] 1. *sesea* : *sese* = ' to hunt opossums (*malei*) ' : the *-a* denotes purpose.
2. *tutupaia sana* : verb. subst. (denoting habitual action) from *tupa* = ' to feed an animal '.
The *i* is to separate the two *a* sounds : the final *a* is the suffix often found with the verb. subst. : it is perhaps of the same nature as the *-ata*, etc., suffixed to the verb with prefix.
3. *ruau. siburi* : *ruau* = a shouting together by many men, when anything has been carried through, etc. *siburi* = a conch-shell in general, blown on various occasions. Both are perhaps here verbs.

[B] 1. *onaroroi* : ' look at ' as being the chief person, and disposing of it.
2. *maang emia ea* : she divided the food into two shares ; a small one for the parrot (*sagu karo ena eang*) : *sagu karo ena* = ' my parrot's (share) '.
3. *imfalolofi* : *im-* is the same as *in-* (as in *inteleri boo*, 37e), that is it is either passive, or = *iri-*.
4. *ilale* : there seems to have been feasting for two days.
5. *tala* : a chief's, or (as here) chiefess's, people.

[C] 1. *karo ena* : = ' the parrot's (share) '.
2. *otiong ogagana ogaloma* : *o-* is the prefix (2. pers. sing.) for the protasis or apodosis of an unfulfilled condition present or past.
3. *faeva* : *fa-* is the corresponding prefix for the 1. pers. sing.
4. *iafaua* : here = ' what is the good of . . .' Only unmarried women may go into the *kalofo* (see Sociology).

[D] 1. *ena* = ' his '.
2. *leako* : a magical preparation, to induce love.

[G] 1. *isoma* : here = ' she no longer went '.
2. *ilalaafa* : here the prefix has the force ' became '.

This *lagalagala* is worthy of mark as relating to a woman-chief who is actually a ruler ; on her marriage the husband becomes chief.

37 Nife

[A] 1. *kuisa* : the hand-basket carried about by women.

[B] 1. *onatereafa* : *tere* = ' to look after, take care of, someone ' ; ' adopt.'
2. *sae* : is here an adverb, ' on, upon, above, on top.'

[C] 1. *tiong natunaua* : in the objective case. The words in brackets are probably put in to explain it to the European hearer.
2. *ena* : the possessive has here the force of ' for him '.
3. *mani emang* : emphatic. Note the construction ; *mani emang natugua*, mine and my child's.

[D] 1. *eeeva sana* : note the form for the syllabic reduplication of *eeva*.
2. *sinaato* : this was said to be the snake's word, not Mono speech. Either it is a foreign word, or disused, or a song word (for *atele*).
3. *imekoeeva* : *-meko-* = ' till tired '.

[E] 1. *irifelafela* : the reduplication because of plurality of objects.
2. *inteleri* : the prefix *in-* may be passive : or else = *iri-*.

3. *boo* : it seems not to be a whole pig that was given, but *saboro* (= a piece of pig). So that *boo kanegana* is rather ' a big piece of pig ', or ' a piece of a big pig '.

4. *ikoputi* : ' she cut up ' the piece of pig. *fela* = to cut up a whole pig that has been killed.

5. *iteleai* : *-ai* seems here = ' to it ' (*nife*).

6. *mani natugua ema boo* : note construction : ' mine and my child's pig ' : *-ua* after *u* drops its *u*.

7. *peunina* : an unusual form for *peunana* = ' is there ' : perhaps a euphonism owing to the *ena* following. *peunana* would be an emphatic expression for *peu*.

[F] 1. *boi tapoina* : *boi* here has rather the meaning of ' a time ' : for pig is not eaten every day.

2. *enainteleami* : passive as above, E 2 : or else *enain-* = *eria-*.

3. *au sana* : it is hard to see the exact force here of this phrase.

4. *beampeu* : either ' something ', or ' this business '.

[G] 1. *nife* : ' it was the snake.'

[H] 1. *lalapua sana* : is here an imperfect = ' while he was killing . . .' Note the *a* suffixed.

2. *nife lapu batafa lapu* : seems to be addressed to bystanders : perhaps to be translated ' I am killing . . .' Cp. a like passage in the tale *Ulina angoosi sana* (45a).

38 Nife

[A] 1. *sararang* : (1) the leaf of the pandanus-palm : (2) the mat made from these dried leaves.

2. *mafa* : the use of the pronoun besides the possessive is emphatic.

[B] 1. *mani* : here is an object of reference = ' from us '.

2. *papala* : *fina papala* = *fina* (whither).

[C] 1. *iposali* : unless *posali* may be transitive, we should have *felia* (' on the fire ').

39 Galogalo Fafana

The name is perhaps the proper name of a *nitu* : *fafana* as verb = to go shooting birds and fish with bow and arrow ' : *galo* = ' to carry '. The *nitu* were probably of the kind called *Sakusaku* (see Sociology).

[A] 1. *'nto* : the common expression = ' Give it me ' : the giver says *'na* as he does so.

2. *enateleola* : *la* seems to be an unusual pronoun = ' it '.

3. *imekotai* : the infix *-meko-* (or *-meka-*) = ' till tired '.

4. *gaganana* : seems to be a mistake for *gagana*.

[B] 1. *au leana diripua* : this explanation is probably put in for the European hearer only.

2. *male* : seems sometimes = ' next ', ' then ' (cp. 63, note 3).

3. *kunukunung* : either a meaningless sound ; or else a foreign word. *lale* = day : *boi* = night.

4. *oaua saria* : either ' this is the *nitu* custom ' ; or ' thus they went on doing (all the night) '.

5. *ifulau ga nitu* : note the idea of the *nitu* being afraid of the light. We must take *nitu* here to be still in the plural.

[C] 1. *faidoroiota*: the *i* seems to be merely to separate the two *o*; not the 3. pers. pron., in which last case we should have *faidoroiita*. The word may be *faidoro* + *o* (thee) + (*o*) *ta*. The context shows that *nitu* is properly plural.

2. *lauma*: may be a mistake for *lama* or *lau*. But it almost seems that *lauma* occasionally = *lama*, *lau*: See 61, b, note 2, and c, note 1.

3. *peu gai*: *peu* here = 'is still left'; *gai* = *ga* + *i* = 'he', 'that one' (emphatic).

4. *iri'nkotimaleama*: *-male-* here almost has the meaning 'in turn', 'at last'.

40 Tiong Bataha

[A] 1. *manuale imalau*: that is, did not wish for war and its toils. *manuale* = 'of or belonging to a man': here either it is a substantive (= 'did not wish to be a man'); or it is the adjective used as abstract noun (= 'did not wish for manliness').

2. *bataha tiong utinaua*: *tiong* is in apposition to *bataha*; *utinaua* has the suffix *-ua* = 'with', 'and'.

3. *ibatafa*: note *batafa* made into a verb with a prefix: 'he was (or, he became) a woman.'

4. *manuale*: opposition, 'though a man.' The *biluau* probably goes with *batafa*.

5. *tararu*: work in general, such as, for women, carrying wood, going to the garden, sweeping, cooking, etc.

6. *ievai imale*; *male* = again; according to the reading it is used here as verb with prefix. Possibly it is a mistake for *ievai male*, the sound of the final *i* in *ievai* having been carried on. Or is *male* here used = 'to renew', 'do again'?

7. *mamagota*: plural of *magota*: this more specially = 'old woman', but may be used for 'women' in general, without reference to any particular age.

[B] 1. *loe*: leaves for lining a *kabaika* (basket) holding cooked food: they are *kiari* leaves.

2. *enaaiaita*: *aiaita* (*aita* ?) = 'to carry in a bundle on the back'.

3. *aiaita*: equivalent to verb, but no prefix: or more probably this should be *loe enaaiaita*.

4. *lamaina enaseloselo*: probably should be *lamainaseloselo* = *lama* (then) + *enaseloselo*; this contraction of two words into one is not seldom heard.

5. *ioaua*: = *i* + *oa* (that) + *ua* (with, and); = 'he did thus'. Or *ua* may be the verb = 'say', 'do'.

6. *biluau*: = 'like', 'the same as'; has a different position here from that above (see note A 4).

7. *bau*: this negative is used only in a jussive sense (Latin, *ne*).

8. *enainglapuafa*: the prefix *enaing-* seems = *eria-* (plural).

9. *tomehoka*: an English-derived word.

10. *fanlapu*: = 'killing one another'. *fan-* is the reciprocal prefix.

[C] 1. *ausagu*: emphatic negative = 'not at all', 'by no means'. Probably = *au* (be, stay) + *sagu*; that is, a verbal substantive.

2. *imalau sana ga*: note the unusual position of *ga*.

3. *isoma sana*: either 'the story has ended'; or, 'that is the end of him,' 'that is how he ended,' 'that is all about him.'

41 Komalala Komakiki

This *lagalagala* was taken down at Baoi of Faleta's dictation. Komalala and Komakiki were two chiefs (*elua laalaafa*). They were brothers: *fama Komalala. Komakiki hamuri* (the elder was Komalala; the younger, Komakiki). We note that the two forms *lala, kiki*, enter into the names: *kiki* is Old Alu = 'little' (M. *kairikina*): analogy suggests that *lala* = 'great'; *lala* enters into *lalaafa* = 'chief'.

[A] 1. *elua latu*: 200. Totem-clan = *lâtu*; 100 = *lātú*.

2. *tala*: = the people (men, women, children) under a chief; but especially, as here, the men, warriors.

3. *taratiretire*: *tiretire* = to throw sticks (*tire*) like spears at trees in sport (*tiale*).

4. *laalaafa*: plural of *lalaafa*, chief.

5. *alasa au*, to cut a spear-like point on sticks (*au*).

6. *resau*: = I have this rendered 'put all the *tire* together'. But *saung*, below (g), I have = 'to clear some ground'. There seems to be a confusion; unless we assume *sau* to have two different meanings. Perhaps they are different words. See note G 4.

7. *refakaulalang*: perhaps better *refakaolalang*: 'they made a clearing', 'cleared a ground of all plants, small trees, etc.,' for hurling the *tire* from.

The name of such a place = *peu fakakaulalang* (? *fakaulalang*); like *peu sipo* (= a swept place).

[B] 1. *olomo saria*: the repeated verbal substantives, here and further below, express the time taken by the big bodies of men.

2. *irigafulu*: *gafulu* = 'to come to an end', 'be used up'. Here and below it denotes that a series of actions by many comes at last to an end.

3. *Komalalaan tala*: 'K's people.' Note the suffix *an* giving a possessive meaning: it is probably the same as the *-a, -ang* denoting place where or whither. In d, below, we have *Komakikiang tala, Komalalaang tala*: in e, we find *Komakikiaan.*

[C] 1. *iritatagu*: *tatagu*, to run, hurry: here probably means 'taking a run' before throwing.

2. *irisaolomo*: the infix *-sa-* means 'together', 'at the same time'.

[D] 1. *ele au*: the *a* of *elea* has been dropped.

2. *balu*: a less usual word; = now, its your turn (?).

[E] 1. *gafulu*: here the name of the action stands unlimited by prefixes.

2. *itaovala*: *ta-* the passive infix.

3. *iriruau*: *ruau*, the raising of a shout by many together on some occasion.

[F] 1. *elai*: a most unusual word: ? = 'that': or perhaps a misheard word. It may be Old Alu = Mono *eang*, 'that.'

2. *iolomo*: *tala* is subject, understood: but *tala* is oftener used as a plural.

[G] 1. *irisosooti*: *sooti* = to spear something. The reduplication probably adds strength here to the meaning.

2. *au eang*: probably 'there's a tree' or 'This tree will do'.

3. *paging*: *pagi* (*paging* ?) means 'to break off small trees, etc., by putting the foot on them, and pulling with the hand; and to clear the ground of plants, etc., by treading down with the feet'.

4. *saung*: my notes say = *fakaolalang*: 'clear with knife and the like.' *sau* = to collect (as used above); but perhaps there are two words *sau*. See note A 6. The *-ng* is hardly translatable: here it = 'there'.

[H] 1. *iriolomo*: note the varying usage with *tala*, as to number.

[N] 1. *soboau*: a strong heavy wind.

2. *taraahauaata*: the *-ata* is the suffix so often found with verbs. The past, *iahaua*, etc. = why? to what end? (see other *lagalagala*).

3. *enalapuitaata*: *-ita* is the objective of the 1. pers. plur. inclus. pronoun (*maita*, we).

4. *roroia sagu*: verb. substant.; here it seems = 'I have often seen'.

5. *kĕoi*: adj., 'with a sore fundament,' 'with a big sore on the fundament.' *keo* = such a sore. *manua* = 'a sore on the leg' (or, probably, elsewhere): *manuai*, adj. = having a sore. Note the adj. formed with *-i*. *maito keoi* = 'you have got a *keo*'. *tiong keonaua* = a man with *keo*; *tiong manuanaua* = 'a man with a sore'. These two latter expressions have *-na*, the possess. suffix; and *-ua* = 'with'.

[P] 1. *aheau*: unusual word: 'how is it with you' ('is the cave big enough?') Perhaps a correlative of *aheai* (see below, x) and Old Alu. It occurs also in Religion § 40d, in the Sociology.

2. *amilolofofaota*: here *fa* is infixed; in such a case it shows completion of an action: 'we have all got inside.'

3. *au*: is the particle so often found with imperatives; and untranslatable.

4. *ilolofo*: this seems a mistake for *irilolofo*.

5. *enaua sana*: this and the following future prefixes seem to denote repeated past action.

6. *aisato*: uncommon word.

7. *enaua*: the subject is 'some man who looked out'.

8. *enaboi. dreasuele*: Here future prefixes are used with a past meaning: and not of a repeated action, but one only. In the immediately preceding verbs (*enaua, eriaua*, etc.) it may be considered that repeated actions are referred to.

9. *enagagana sana*: here we may assume again a repeated action (he went out several times).

[R] 1. *enalafilafima*: *lafilafi* = 'the afternoon towards sundown', a time in these latitudes which has relatively little variation: a mark of *lafilafi* is the singing of the cicads known as *kindi*, and *lengleng* (this is an onomatopoetic word).

lafilafi as verb is generally impersonal. Here it is seen to be personal: 'when he came back (*ma*) with the afternoon.'

2. *tanolai*: 'very great,' 'very big'; with intensified meaning.

3. *antatima . . . taelaela*: the *ta-* in *taelaela* is the hypothetical prefix 1. pers. pl., so that *an-* is presumably that for the 2. pers. pl. The *-ma* adds no translatable meaning to *tati* (= begin). The reduplication in *taelaela* points to the great number of those present.

4. The passage *Ue . . . enasuele* is in Old Alu. The whole is not clear in meaning from the text. It may be rewritten *Ue. nganafan*: *tainganaua. tainganaua. taikelan tuarsoa ea enasuele*; which may be translated 'Oh that is all right what you do.' We have done thus: we have done thus: 'we have sung and our grandfather will indeed sleep.'

We have: *nganafan* = Mono, *enaafang*; *tainganaua* = *M. taienaaua* (or *taieaua*); *taikelan* = M. *taielang*. See S 2, below (but cp. also 48, A note 4). The *fan* in *nganafan* is the particle giving emphasis to a particular word (cp. 8d, 67e, etc.).

The persons of the verbs are a difficulty, unless we suppose there are mistakes in the prefixes. Magunu is speaking: he seems to speak of *tuara* (our *tua*) in the 3rd person, and of himself as joining in the singing. He is made to speak of himself objectively, so to say.

Baoi observed: *Magunu ulina ga iing ga ' hanasuele '* (= Magnunu said to his body ' I will sleep '). This psychological attitude towards the body seems to occur fairly generally: Baoi appeared to hint that any man might say ' my body will sleep ', meaning probably only ' I shall sleep '.

And *uli* (body) is used sometimes quite as an equivalent of a reflexive pronoun (see Grammar; and Sociology, ' Eschatology,' § 3). The rendering just given of the whole passage is in harmony with the meaning of the next-following passage in Old Alu. Another possibility is that *tai-* is the hypothetical prefix 2. pers. singular (as in 48a, and 67n, r, s, t, w); this indeed seems indicated in a note I have.

[S] 1. *maha*: is separated from its verb, *fanasuele.*

2. *emianganaua*: M. *emiaenaaua* (or *emiaenaua*). *emiaenaaua* = *emia* + *enaa* (*ena*) (= this) + *ua.* The *-ua* in such compounds may either be (1) = with, or (2) *ua* = to do; the whole = ' with this ', or ' do this ', that is ' to do thus '.

3. *toriki* is a less usual word = *gatu* = to sing, play the pipes, and dance (*ela efu tolia*).

4. *bakelea*: *bakele* = ' to walk about ', ' take a stroll '. *-a* denotes purpose.

5. *eaua* = *ea* (this, that) + *ua.* The *ua* here seems to be the suffix = ' with '; ' with this ' = ' thus (it was) '.

6. *repogama*: ' cut and brought back ' (*ma*).

[T] 1. *renoboto*: ' gave one to each man.' *noboto* as substantive = ' a joint gift from several '; is used with possess. suffix (*nobotoria*, etc.): see section in Sociology on Religion.

2. *enasokuitama* = *enasoku* + *ita* (indirect object of *maita*, we) + *ma*: = ' when he comes back to us '.

3. *apea ga -mmm*: here *-mmm* seems to be a verb, but without prefix: cp. E, note 1, above. But it may be a substantive, and *apea* = ' there is not '.

4. *apeeta*: *ape* (not) + *eta*, the suffix often found with verbs.

5. *-mmm'nta sanaata*: *-mmm* is here a verb; *'nta* is a form of *ita* (= to us); note *i* changed to syllabic *n* after the nasal *m*. The whole is the verbal substantive.

6. *taragagana sara*: here = *taragagana*, the simple verbal form.

[V] 1. *haimakoiangkuta*: this is partly or wholly Old Alu in form: in Mono it would be *haimakoiang'nta*; the *'nta* (O.A. *kuta*) is the verbal suffix *-uta* (*ata*, etc.); note the phonetical change of *uta* to *'nta* after the nasal *ng* (cp. note T 5, above): *-ang* = you (objective). Another word for *makoi*, (to praise, find good) is *ngale*, the only word, apart from proper names, beginning with *ng* noted by me in the Mono speech.

2. *kehu*: Old Alu = Mono, *ehu, efu.* Again note the *k*.

3. *suele*: again the simple word without prefix seems to be used as a verb (= ' while he slept ').

4. *irifaufaubo*: They put a tree or log on each side of Magunu to trick him into believing there were men still sleeping by his side in case he should wake up slightly and look around. The men and Magunu were all in the cave together.

[W] 1. *isuele aui*: *aui* as verb = ' to forget '; here it is used adverbially, ' he slept on fast,' ' fell into a deep sleep in which he heard nothing.'

2. *fafinemia aitiaiemia*: a *poele* (insult); *aitiaiemia* = *aitia emia* (verb. subst.).

3. *taihasueleita*: *hasuele* = ' to put to sleep ', *ha-* is causative; the *-ita* must be the objective case of *maita*, and here ethic (' for us '); the verbal suffix would have been *-eta* after *suele*.

4. *aabau gagana sana sasafili sana*: either as translated in the text, or ' some were going off, (some) were coming out '. Note *aabau* as singular.

5. *isahilifaota*: the infixed *fa* is perfective: ' they all finished coming out '; so *sahilifaota*, below: note *osong efati latu* treated as singular.

[X] 1. *sahilifaota*: note use of *sahili* as verb, but without prefix. So the next word, *gafulu*.

2. My notes say that *aheau* is spoken by the two chiefs; and *amigafuluuta*, etc. spoken by the men.

3. *kainua* = *kaing* (thy brother) + *ua* (with); ' you and your brother.'

4. *ea* : = ' this,' ' that'; often as here with proper names, and hardly to be translated: or perhaps = ' the said '.

5. *resafili saria*: = *resafili*, here.

6. *aheai*: O.A. = M. *fina*. Cp. *aheau* in P, above.

7. *retokoikuta*: Old Alu = Mono *retoo*; that is, Mono *too* = O.A. *toko*: *kuta*, of course, is the verbal suffix (Mono *-uta*). The final *i* in *tokoi* is certainly the suffix = ' there ', ' thither '.

8. *totogolo*: the walking-stick often carried in Mono-Alu. Another name for it is *kaiela*.

9. *ilauai tatagu*: here *tatagu* (= to run) is used adverbially (cp. *isuele aui*, note W 1) = ' at a run '; *lau* = ' to go '; *ai* seems the suffix = ' thither ', ' there '.

10. *ifapea* (*ifaapea* ?): ' did not find '; *fa* + *apea* (not).

It is to be noted that the style of Baoi shown here is richer and more complicated in structure than that of Bitiai, from whose dictation practically all the other *lagalagala* were taken down.

Komalala Komakiki saria talaua (? *talana*) *Mono* = ' Komalala and Komakiki and their people belonged to Mono '. *Magunu Alu Ngaingai* = ' Magunu belonged to Alu, was a *Ngaingai* '. *ialu* = ' he (Magunu) spoke the Alu tongue '.

Ngaingai is the name used by the Mono people (and the Mono settlers in Alu) for the tongue spoken by the Old Alu people; and also for the Old Alu people themselves.

Old Alu *ngai* = Mono *eang* (= this, that) in meaning (but in form it is represented by the Mono *'nai* = there, the initial *ng* of Old Alu becoming *'n* in Mono). Probably *ngaingai* was in Old Alu equivalent to ' yes '.

The Magunu of this tale is called a *nitu*: he made a thunder-like noise. The word *magunu* in Mono speech = ' deep thunder '; while *salasalala* = ' light-crashing thunder ' like firearms. *mamagunu sana* = ' it is thundering (deep) '.

Magunu here, therefore, is a personification of thunder; the only case of such personification that was met with in the Shortland Islands.

Also the reference to Mono is the only case met with in the *lagalagala*; except for Foifoiti, no. 62; Doromonu, no. 13; no. 25; no. 60; and no. 70.

The rock which they pierced through is near Gaumai, in Alu: it is in the bush, and is big; but the writer did not see it. The following sentences are Baoi's: *pausae andresooti Komalala*

Komakiki andrerokati peu ga = ' The rock which Komalala and Komakiki speared and pierced a hole through is in existence.' *'nai Alu earuna. Gaumai papala. Soso Kanegana papala* = ' It is (there) at the other end of Alu, near Gaumai, near the Soso Kanegana (river) ' (Baoi was speaking at Faleta). Baoi has seen it. *fanua Gaumai au saria ape roro saria* = ' The men of Gaumai now living do not see it.' *tiong eleaua iharoroaha. ga hairoroi. fanua ape roro saria. osumpeuria fanua Alu ape roro saria. maha opu tivogu roro sagu* = ' One man only showed it me; so I saw it; (other) men do not see it; no Alu men see it; only I myself (can) see it.' *

* *maha ororoi*, he added; of this the meaning is not clear, as it stands. *ororoi* is the hypothetical form of the 2. pers. sing. (' thou wouldst see '). Perhaps it is a mistake by me for *maha hairoroi* (' I saw it ').

42 Pauravisia

Pauravisia is called a *nitu*.

[A] 1. *enatai*: this and the following verbal forms with future prefix denote habitual past action. At *iiasi* below (B) the prefix changes and denotes a single past action.

2. *iana tarona*: *taro-* with possessive suffixes = ' because of ', ' for the sake of ', ' for '.

3. *opeko ogagana*: the prefix *o-* (2. pers. sing.) denotes the protasis and apodosis in an unfulfilled condition: but here it denotes a future hypothesis: ' if you wish and were to go . . . he would marry you.' Perhaps *ogagana* denotes a bidding here.

4. *evaio*: should probably be *eevaio*, the *e-* being the 3. pers. sing. prefix for hypothetical clauses.

[B] 1. *ogagana . . . eevaio*: see note 3 above.

2. *oang*: either adv. = there; or objective case of advantage (' possessive dative ') = ' he has '. *oang* connotes a farther distance away than *eang*.

3. *a'nta*: here seems a relative adverb = ' then, when '.

4. *iina sana*: verb. subst. = *i* (reduplicated) + euphonic *n* + *a*. *i* oftenest = ' to say '. Note the sing. (*sana*) with *fanua tapoina* (all the men).

5. *P. sana sanaka*: elliptical = it is (a token of) Pauravisia's food.

6. *gagana sana*, etc.: in the pidgin-English version she passes through two villages.

7. *finaata*: *fina* = where ? *-ata* is the suffix often found with verbs and is untranslatable in English.

8. *iing*: a mistake for *iring* (they said to her).

9. *'nkagu*: in what follows there is a second quotation (*soa . . . oang*) embedded in the main one.

[C] 1. *P. angogagagana eevaio*: the relat. prefix *ang-* seems redundant. *angogagagana* is perhaps a mistake, or it may be a seldom-used form. For the verbal prefixes *o-* and *e-*, see note A 3, above.

2. *duau* (*ruau*): a shouting together, as they do in Alu on various occasions, such as finishing some task.

3. *a'nta*: again seems = ' when '.

4. *iina sana*: singular with perhaps *fanua tapoina* understood.

5. *oang*. See note B 2.

6. *inafa sana*: ' says my mother to me,' verb. subst.: cp. *iina sana*, just before.

7. *ga*: at the beginning of a clause, as here, = ' therefore ', ' so that '.

8. *Pauravisiaang famata*: ' to P.'s place.' Note the position of *-ang*, wh. the meaning would seem to put at the end of *famata*.

9. *sisipo*: to sweep (the house).

[D] 1. *faipekoiama*: *-i*, the object. pron. 3. p. sing. *-ama* adds the idea of motion, ' I wanted him and came here.'

2. *otooi eevaio*: see note A 3.

3. *gaimi* = *ga* + *emi* (this, that).

4. *ove*: of unknown meaning.

5. *haipekoma*: *-ma* adding the idea of motion (' I have come here because I wished to ').

6. *pepele*: the reading may be *pepepele*, which would be a reduplication (perhaps to express the number of those fishing).

pepele = fishing (a substantive here).

7. *irinonola*: perhaps *la* is a shortened *ala* = then.

[E] 1. *gaina*: *ga ena* (that one, this one), in apposition to *ale*, the object.

2. *ipekoioma*: the *i* is euphonic between the two *o*. The second *-o* = thee. *-ma* adds the force ' came here because she wanted you '.

[F] 1. *ogagana . . . eevaio . . . ogolu*: see A, notes 3, 4, above. Note the euphonic *i* in *eevaio*: *eva* = to marry.

2. *gaigaganama*: spoken as one word. Such coalescence happens in these texts oftener than is shown in my transcription.

3. *utina*: most probably indirect object after *iua*.

4. *aiti sana*: verb. subst.; perhaps should be *aiaiti sana*. Here it seems to have an imperfect force (' as he was tupping ').

[G] 1. *boi*: here adv. of time; and with the specific meaning of night. *boi* is used = ' day ', in reckoning time.

2. *pepelea*: *-a* here denotes purpose = ' for fishing '.

3. *ilafilafi*: *lafilafi* = afternoon. *ilafilafi* is generally impersonal, but here *fealo* is the subject.

4. *pausape* = stone, in general: *maralo* = a stone used in cooking with hot stones. Here *maralo* is in apposition to *pausape*. In the pidgin-English version she puts the hot stones in a line across the door; so that as P. comes in the penis is burnt short. She says she is going to cook fish.

5. *inonola*: the *la* is perhaps a contraction of *ala*, ' then.' The *siburi* is a conch shell, of which there are two or three kinds used.

6. *ali* = ' to be burnt ', used, too, of a dead body.

7. *ikoputi*: this and *enakoputi*, and the following *ikoputi* seem by the construction to be passive, though it is not necessarily so; it may be ' she cut ', etc.

8. *enagaganama enakoputi*: the fut. prefix denoting here a repeated action in the past.

[H] 1. *kalola solona*: a *kalola*-tree rotten by getting water in the trunk. *kalola* is a plant of the banana kind, but the fruit is said to be hard, and only eaten at times of great want. *solona*: *solo* = to rot; *-na* is an adjectival ending.

2. *onaaitiai*: *-ai* as suffix gives notion of place where.

3. *farekoafaata* = *fa* (causative prefix) + *reko* (good) + *afa* (me) + *ata* (verbal suffix). Here the *-ata* seems to give a past meaning.

[K] 1. *fitokona*: *fitoko*, the stopper for a lime gourd. Note that here it is used with a possessive suffix.

2 *irisokui* : *i*, indirect object : one would have expected *meaang*, with the *-ang* denoting place whither.

3. *mea olovanaang* : 'inside the pit.' *olova* = 'the middle'; *-na* is the 3. pers. sing. possess. suffix ; *-ang*, the suffix denoting where or whither.

4. *faifakapaiita* : *kapa* = to fall ; *fa-*, causative ; *-i*, the object pron., 3. pers. sing.

[L] 1. *ena* : preposit. = 'with' (instrumental).

2. *ifasae* : *fa* + *sae* (to go up) = to put bracelets on the arm.

3. *'nto* : expression = 'give me' : as the person gives he says *'na* = 'there it is'.

4. *egu atele* : *egu*, etc., is the possessive used always to denote things that are to be eaten or drunk.

5. This sentence seems to express his doubt and passing thoughts.

6. *mafanana* : *-nana* here seems = 'it is', 'I am'. It is perhaps the same as the suffix in *somanana*, found at the end of each *lagalagala*.

[M] 1. *reieo* : note *i* inserted to avoid *e* repeated : *eo* = to lie down.

2. *'nkanaua* : he and his mother ; *-ua* = together with, and.

3. *aitia sana* : verb. subst., expressing repeated action.

4. *matana isuai laiti* : here *sua* is seemingly transitive = 'pour down on'.

5. This passage down to *batava Pauravisia* is in the Old Alu tongue, spoken in Alu before the conquest from Mono about fifty years ago. There are only dialectical differences between it and the Mono tongue, spoken also in Alu to-day. Such passages in Old Alu are often found in the *lagalagala*, especially when sung as here. *ngana* is a demonstrative ; Mono, *ena* (?). *'nkanena* should probably be written *'nkan ena* = 'Thy mother (*'nkang*), she' ; the *ng* in *'nkang* becoming *n* between the two vowels.

kukubo aankuta : should probably be written *kukuboa ankuta*, which in Mono would be *uuboa sang*, the verbal substantive with suffix *-a* (cp. note M 3, above). O.A. *kukubo* = M. *uubo*, the dropping of *k* being characteristic of the Mono.

O.A. *an* = M. *sang* (thy). *kuta* is in Mono *uta* (*ata*, etc.), the untranslatable suffix so often found with verbs : again *k* is dropped in Mono. This suffix seems to have been more generally used in the Old Alu than in the Mono.

O.A. *mavai* = *mafa*, I : note O.A. *v* = M. *f* : the *i* is euphonic to separate the two *a*'s in *mava* and *am* (cp. note M1, above).

O.A. *am* = M. *sam*, *sang* (thy).

O.A. *batava* = M. *batafa*, 'wife' : note again *v* = *f*.

[N] 1. *gai* = *ga* + *i* = 'that', emphatic : the analogue of *gafa*, *gau*, etc.

2. *mafa oioraiafa* : *mafa* is here objective to emphasize the *-afa* in *oioraiafa*.

3. *oiferofaioama* : *fero* = another. As adverbial infix (as here) = 'elsewhere', away', 'in another place'. The *-ama* is barely translatable here ; perhaps it = 'and she has come back'.

43 Kingkirisu

Notice the *k* sounds in the name.

[A] 1. *eriafelafela* : this and the following future prefixes denote habitual past action. *felafela*, reduplicated as having a plural object '(pigs)'.

2. *enaintele* : either a passive ; or *enain-* = *eria-*, 3rd pers. plur.

3. *mamaifa* : a chief's daughter.

4. *a 'nta* : apparently another form of the relative prefix, *an-*, *ang-*, here in the objective case ' whom '.

5. *mamalau sang* : verb. subst. of *malau*, be unwilling, refuse, not to want.

6. *enaevai fanano* : on being compared with the sentence in C, below, these words seem = ' I say to you " he shall marry you " ' : and should probably be *enaevaio fanaino*. *fanano* is probably a variant pronunciation, as is *fanaiino*. Apparently the apodosis is here in the unusual position of preceding the protasis (' whom you refuse when I say to you . . .').

7. *ino sagu* : verb. subst. of *i* (to say) + *o*, ' to thee.'

[B] 1. *oiafaua mamaifa* : ' What for ? ' ' to what end ? ' ' why here ? '

2. *Kingkirisu tiong* ? : an idiomatically used question, meaning ' He is not a man by any means '.

3. *ilafilafi* : probably K. is not the subject, but the word is impersonal and infixed adverbially in the sentence, *Kingkirisu . . . ifotuma.*

4. *ilolofo* : *lolofo* is the proper word for going into a house.

5. *apanaang hamata* : ' To her father's village.' Note the position of *-ang* (= to).

6. The whole passage from *Koe* down to *faifulauma* is spoken by the *mamaifa*, and contains the sentences (1) *boo ale igalo* ? (2) *soa . . . sang* : (3) *tiong* : which are themselves in direct discourse in this main passage. In the words *a'nta enaevaio fanaino*, *enaevaio* is discourse itself dependent on (2).

[C] 1. *mafa . . . faiua* : the meaning seems to be ' I once (or " used to say ") said it was a man '. Cp. *mafa tiong ala faiua. au gai* = ' I thought I saw (it was) a man, but it was a tree '.

2. *a'nta enaevaio fanaino* : *a'nta* seems to be the relative, object to *mamalau sang* ; or belonging to *enaevaio*. *enaevaio*, indirect discourse after *fanaino* (I tell you).

3. *ga* : belongs here to *faigagana* ; ' and so.'

4. *faifulauma* : *-ma* here gives the meaning ' I was afraid and came back here '.

[D] 1. *ena* : here seems an adverb, ' here,' ' there.'

2. *peu ga* : an often-heard expression = ' to be there ', ' to be ', ' to be in existence ' ; the word *peu* enters into several combinations (see Dictionary).

3. *asu* : denotes the whole of the betel-chewing outfit : *niga* (betel-nut) + *korokoa* (pepper-leaf) + *puai* (lime). The *asu* was to be offered as a token of hospitality : it was a trick on the father's part to get his hatchet.

4. *ena* : prepos. = ' with '.

5. *iiana, itoloo* : ' became fishes (*iana*), eels (*toloo*).' The verbal prefixes before a substantive can mean ' to become '.

ilafaafa = he became chief.

aabau (some) is here followed by the singular prefix, *i-*.

44 KAVAKAVAKAVISO

Note the many *k* sounds in the name : the Old Alu tongue was very fond of this sound.

Kavakavakaviso is a *nitu* ; and a *golugolu pipilua*, that is a man-eater. Kavakavakaviso = ' ogre ' and would perhaps be better translated thus throughout ; it is not a proper name.

[A] 1. *lau*: here = if', 'when'.

2. *tiga kenoa papala*: 'from the sea,' could also be expressed *kenoa papala* (= *tiga keno*).

tiga abaang papala, abaang papala (=*tiga aba*) ='from the land (bush)'. They feared the *nitu* would smell the crab cooking.

3. *enauama*: *ua* = come, go, blow: perhaps a different word from *ua*, to say.

4. *au ena*: here = 'he stopped behind, where he was'.

[B] 1. *iroroi porapora sana*: 'he saw him roasting them.' Here the verb. subst. is object to *iroroi*.

2. *ifanei* = *i* + *fa* + *anee* (go up) + *i* (indirect object) (unless the final *i* is a vowel change after *fa-*). The house was built on piles or posts (a *sapesape*).

3. *kakeapoku . . . singso*: meaningless words: but they may be from some Bougainville tongue. Note the many *k* sounds.

4. *moia*: *moi* = firewood; *moia* = to get firewood, *-a* denoting purpose. So *loea* below (C).

5. *moing, loeng*: note the use of the possess. suffix (2. pers. sing.) with words which normally use the adjective (*sang*): here there is the special meaning of 'to cook you', and the peculiar close relation is shown by the use of the suffix. *sang moi* = 'your firewood, belonging to you'.

6. *ea lakaina*: *ea* = that one, he: *ea lakaina* = his brothers.

7. *andefaioiai apeai*: *andefaioiai* contains the relative prefix *an-* and the suffix *-ai* = there (seen also in *apeai*): so that the whole word = 'there where they put him'. *apeai* = he was not there, there was nothing of him (*ape* + *ai*).

[C] 1. *ga*, not *gaimi*, for the subject is *kaira*.

2. *galoota*: *-ota* is here with a past meaning.

3. *kaimang*: notice the suffix in the 1. pers. plur. exclusive: probably they are looked on as speaking to him, and therefore the exclusive is used.

4. *afauno sana*: has the element *afa-*, seen in *afana* (what?), *iafaua* (why?) *ahauna sang* (5of), etc. ='what has he been doing to you (*-o*)?'

5. *inafa* = he said (*i*) to me (*afa*).

[D] 1. *ua sana*: the verb. subst. here expresses repeated action ('kept on saying'); or it simply = *iua*, 'he said.'

2. *drelaui*: here *-i* seems to be indirect object with *lau* (= to go).

3. *iafaunoma ane ea*: the force of the whole expression is probably 'what did he do to you to get you up there?'

For *iafaunoma*, see note c 4, above: *ane* is probably *anee*, 'to go up': *ea* either = 'that (house)', or adv. = 'thither'.

4. *irifailofi*: *fa* is the causative prefix.

ilofo = to go, or come down from a *sapesape* (house raised on piles or posts); come down from a tree. *anee* = to go up to a *sapesape*, or up a tree. *ilofo* is used in the wider meaning of 'to come out of a house' in general; in *Mono-Alu* there are no *sapesape*.

Evidently K. has used magic words (*kakeapoku*, etc.) to lift up the boy into the house.

5. *amilapuama*: *-ama* does not here denote 'and bring something to a place', but rather 'and we have come back here'.

6. *aiaiina*, plural of *aiina*.

7. *aning*: here *i* seems = 'to do': *-ng* = 'to him'.

45 Ulina Angoosi Sana [1]

1. *angoosi sana* : is the verbal substantive, denoting frequentative action : with the relative prefix *ang-* ' the woman who used to cut up her body '.

[A] 2. *eriasae* : Note the future prefixes used, down to *ilale* (B, n. 3). Here they seem to denote habitual past action.

3. *enabui asu* : *bui* = to prepare the ingredients for betel-chewing (?).

4. *apasa* : the remains, refuse of anything. Here the outer skin of the betel-nut. The actions of chewing, spitting, and scattering lime are it would seem to make believe that several men had been to the house.

5. *kanegaua* = *kanega* (husband) + *ua* (together with, and).

6. *gaina* = *ga* + *ena*, this (emphatic).

7. *lamanaimia* : *manai*, plur. *lamanai* = the men of the preceding generation in a totem-clan : or as blood-kinship, a mother's brother.

[B] 1. *andregaloama* : *an-* is the relative prefix, here as object.

2. *enandi* : *ena* + *i* (to say) + *di* (to them).

3. *ilale* : note the change to past prefixes : single actions are now spoken of.

[C] 1. *au sana* : here seems = ' bye and bye '.

2. *emia boo* : *egu, eng*, etc., is the possessive used with anything that is to be consumed by a person.

3. *a'nta* : perhaps is a form of the relative prefix *an-, ang-*.

4. *ingalonama* : the less common prefix *in-* ; perhaps is of passive meaning ; note the unusual *n* after the *o* of *galo*.

5. *iafaua ga magota* : here *iafaua* is taken as an independent verb. Another reading might be that it = ' why ? ', and that *iafaua* down to *ape enaporo* is one sentence. In this latter case we should have : ' Why, when we go daily to the garden, does pig come for the old woman ; but if we stay it does not come ? ' *magota* being taken as in the object case of advantage (ethic dative).

6. *taraau saraata* : the verbal substantive with a verbal prefix, and the ending *-ata*.

7. *irilefemalema* : here *-male-* is an infix = ' again '.

[D] 1. *gogolua saraata* : note the suffix *-a* in *gogolua*, which seems to be of the same nature as the *-ata* (*-ita, -ota, -uta-, -eta*) used after a verb, and verbal substantive (as here).

golu = to eat fish or flesh. *aang* = to eat vegetable food.

2. *tala* : *tala* = (1) war ; (2) a chief's men, as here. The man was a chief ; or his wife, a chiefess.

3. *fealau* : = which ? or, what kind of ?

4. *fang* : emphatic particle, here used to stress the possessive suffix *-ng* = ' thy ' (as is *maito*) = ' thy own '.

5. *boo* : is here the object of *inami sang*, ' you tell us " pig " '.

6. *inami sang* : verbal substantive of *i*, to say : with the objective pronoun of the 1. pers. plur. exclus.

46 Suma

(Note : *suma*, a part of the body, used without possess. suffix.)

[A] 1. *iriueue* : the reduplication (*ue* = to run away) probably has the notion of ' in different directions '.

2. *irioleng* : *-ng* = ' there ', untranslatable ; or it may be the object suffix referring to *suma* used collectively. After the body had been burnt

the bones left were gathered into a *mari*-basket, which was hung up. I have a note that the bones were not in the mother and child's house, but in another one.

3. *natunaua* : *natuna* (her child) *ua -ua* = ' with ', ' and '.

4. *au eria* : *au* = to stop, be : *eria* is the 3. plur. of the possess. pronoun *egu, eng,* etc. The whole is the verbal substantive = *au saria,* ' while they were.'

5. *tivoria* : = alone. *tivo-* is used with the possessive suffixes in the various persons and numbers with the meaning ' alone ', ' of (my) free will ', etc. (*tivogu, tivong,* etc.).

6. *ifareairi* : *fareai* = *fa areai* (to speak) ; *fa-* is the causative prefix. *fareai* = ' to address someone ', *ri* = ' them '.

7. *natunua* : *natung* + *ua*. *natung* = thy child : *-ua* is the additive suffix = ' together with ', ' and '.

8. *emiagaloemiama* : = *emiagalo* + *emia* + *ma* (hither) : the infixed *emia* must be the possessive (*emia darami*). See also below (C).

9. *ipoeliri* : *poele* = an insulting phrase spoken to someone.

Though the word ' curse ' is here used to render it, it is not a curse in the magical sense.

[B] 1. *oko* : a wooden drum made by hollowing out a tree-trunk.

2. *sae* : ' to go to one's garden,' lit. ' to go up '.

fotu : ' to come back from one's garden.' Lit. ' to come down '.

3. *fafealo* : to sun-dry (*fa* + *fealo* = sun). *ulina* here = ' themselves '.

4. *itafuane*: *fuane* = to put inside a basket, etc. *ta-* is the passive infix.

5. *iausae* : *au* = to be, stay : *sae* as adv. = ' above '.

6. *poele areai iindi* : apparently *areai* is in apposition to *poele* ; = ' as words '.

The use of *i* (to say) with direct objects not in reported speech is very unusual : perhaps the words *poele areai* are reported speech (' I am uttering a curse ').

7. *iinta* : compound of *i* ' to speak ', and *ita* the objective of *maita* = ' we ' (inclusive) ; probably should be written *i'nta,* the *i* of *-ita* becoming *'n*.

8. *anau* : = *an* (eat) + *au*. *au* after an imperative is hardly translatable = ' well ', ' go on '.

[C] 1. *fanafaiing* : ' What shall I do with it ? ' Perhaps this should be written *fanaafaing* = *fana* + *afa* + *ng*. *afa* is here a stem = (what ?), *oiahauuta* (50 f).

2. *areai* : perhaps this is a mistake for *aria,* ' come on ! '

3. *anta, a'nta* : this word is compound of *ang-* the relative prefix and *-ita* ; and = ' who ', ' which '. It is better written *a'nta*.

[D] 1. *gaemi, gaimi* : = *ga* + *emi* (demonstrative) : emphatic pronoun analogous to *gafa* (1. pers. sing.) ; *gai* (3. pers. sing.), etc. ; *gang* (2. pers. plur.). See note 5, below.

2. *aiina* = a little ; adv. : the adj. is *kairikina, atuaiina*. It seems that this is told as making a track by which they were followed.

3. *lauri* : the *ri* is probably the prefix in *irifaukai* heard twice owing to the speaker's repetition.

4. *ba* : exclamation, not derisive.

5. *gang* = *ga* + *ang* : emphatic pronoun, 2nd pers. plur.

[E] 1. *igasuamima* = *igasu* (driven) + *ami* (us) + *ma*.

2. *Manuka Banggara* : *Manuka* is the Old Alu form of the Mono *manua* = ' eagle '.

Banggara looks like the Simbo word *bangara* = 'great'. The *ngg* sound is very seldom found in Mono speech.

3. *batafa finata* (*finaata*) *anua*: *batafa* is perhaps vocative: *an-* is probably the 2. pers. plur. prefix; and *ua* = to go.

4. *abuta* (*abuuta*) *angareareai*: this seems to be the rendering of the passage (= you do not speak). Note with *abu*, and *fina* above the suffixes *-uta*, *-ata*: with verbs this suffix seems to be a kind of coquate accusative The reduplication in *angareareai* would probably denote extension amount (= 'chatter').

[F] 1. *ifaapeari* = *i* + *fa* + *apea* + *ri*(pron. 3rd pl.). *fa* is the causative prefix: *apea* is one form of the negative = 'not'.

faapea = 'not to see', 'not to find', a synonym is *faaia* = *fa aia* (another form of the negative 'not').

2. *fina emiaua*: perhaps = *fina emia aua* = 'where is your stopping-place?' (where are you?): in this case *aua* = *au* (to stop, stay) + *a* (suffix denoting place where; forming with *au* a substantive = 'stopping-place', 'abode'). The form *finaimia aua* represents the coalescing of two words, a thing which happens oftener than is shown in these texts as transcribed here.

3. *ibala*: prob. = *iba* (*iva*, now) + *ala* (then); the whole = 'when.'

4. *au ena*: verbal subst.; formed with *ena* instead of the more usual *sana*.

5. *atelea*: = 'by, near, a river or water'.

6. *kopi*: a woodpecker; often met with in the folklore. It is a totem in Mono, Alu, Fauru, Buim.

7. *isauniri*: *sauni* = to gather up (see A above): applied to persons, as here, it seems to = 'take into one's care'.

[G] 1. *bau*: the jussive negative (Latin, *ne*): has the meaning of '(I) will take care that . . . not', 'lest', '(he) is not to . . .'

2. *ianee*: she went up. M.B.'s house was on piles or posts, a *sapesape*.

3. *afana onaua*: 'What are you about?' *ua* seems here = 'do'.

4. *ifaaputi*: The causative form ('put out') of the verb *aputu* already met with in the tale of *Matairua*.

5. *male*: 'again': this is found, too, used as a verb with verbal prefixes.

6. *oaua sana*: *oaua* as adverb = 'thus', 'in this way'. Here as a verb = 'to do thus'.

[H] 1. *ianeiri*: *ianee* (went up) + *iri*: The objective pronoun here has the force of 'for them', 'to look for them'. So *i* in *ilaui*, below = 'to', of motion.

2. *ifamate*: *fa* + *mate* (to die).

3. *angfaisauni*: *ang-* is the relative prefix: 'the women whom I . . .'

The *manua* (*monko*, Molafe; *moruko*, Telei) is a totem in Mono, Alu, etc.; and Buim.

47 Drimoai

(The name has the form Dimoai also in the text.)

[A] 1. *tarɜeevama*: 'let us go and work there' (*ma*).

2. *lau iriena*: sounded like *lauri ena*.

3. *fakasi*: the outrigger-canoe (does not really belong to the Bougainville Straits Islands, but has been brought in from the East coast of Bougainville).

4. *fofose saria*: probably here imperfect, 'as they paddled on.'

[B] 1. *utupuuta*: *-uta* has here a past meaning; as *-eta* in *sagu kanega mateeta*, below.

2. *'nai ape . . . 'nau ipoata*: *'nai* and *'nau* are opposed as denoting the nearer place and the farther, respectively = 'here' and 'there'.

3. *ipoata*: perhaps is a variant form of *poati* = 'to make a hole in'; that is here 'to break through into'. My notes simply say 'go inside'. The idea seems to be that the ghosts' (*nitu*) abode is below the sea-bed.

4. *nituaang famata*: an often-used expression = 'to the abode of the *nitu* (pl.)'; evidently here *nitu* are the ghosts of the dead. The final *-ang* is the suffix denoting direction: the *a* before it may be taken to be a form of the possessive suffix *-ang, -an*.

5. *isafili*: probably = 'he came out of it, the *nitu* abode, afterwards'. But it might be 'he came out of the world above the nitu abode'.

6. *imekasofa*: *sofa* = to wait. *meka* is an often-used infix, and = 'until one is tired', 'for a very long time'.

[C] 1. *iaui*: 'stayed.' My notes give here the meaning of 'sleep': *-i* is the suffix denoting place where.

2. *nitu tapoina*: lit. 'all the *nitu*,' that is 'the band of the dead'. *nitu*, I take here throughout to denote 'a ghost', 'dead person'. The implication is that had he looked on them he would have died. He brought back bananas from the place of the dead.

3. *lamai*: the *i* sound in the following word is carried back to *lama*, preceding.

4. *mafa*: the *-afa* in *imafa* is emphasized by the use of *mafa*.

5. *mona*: a word of many shades of meaning. Its essential meaning is 'for no particular reason, or purpose'. Here it may be translated by 'just to amuse himself'.

6. *olatu*: = 'forbidden', 'sacred', 'forbidden to people in general'.

7. *angiing*: the meaning of '*somanana . . . ena niunu*' is not clear. I assume *angiing* = 'where he said', the *ang-* being the relative prefix, and *-ng* being the suffix with general meaning = 'there'; also used as an object. Or *ang-* may be merely the relative, not to be translated here ('he said'). The coconut-tree did not grow up from the bananas; it was not planted by Drimoai, but was there before Drimoai's adventure.

8. *ipaepae*: 'it forked.' (Cp. *paena* = 'Where two paths fork', in the tale of Matairua.) One tree grew out of the trunk of another.

Drimoai's place is Kováro in Buim, near Siŭai; Baoi had been there; but did not happen to have seen the coconut-tree.

Boitalu fanuang Alu roroia saria ga niunu. Baoi aia.*

(= 'Formerly Alu people used to see the coconut-tree; but not Baoi.')

niunu Dimoai ena† tivona. 'fanua tapoina ati emiaaang ga egu† niunu' iua Dimoai.

(= 'The coconut-tree is Dimoai's alone. "Men in general, ye must not eat my coconuts," said Dimoai.')

This *niunu* is *olatu*.

* The *-ng* final is perhaps euphonic to separate the two *a* sounds. Or, more probably, the construction is like that in *fanuam Mono Buim* (Sociology; Religion, § 63) = 'the people of Mono and Buim.'

† The possessive is that used with things which are to be eaten, etc.

48 Atibea

[A] This name is variously sounded Ativea, and Atibea. She was a *mamaifa*, and a woman. Her mother was a *nitu*.

1. *enapulapulama* : *pulapula* is the name for leaves put about the person for ornament. *-ma* adds a sense of motion.

2. *enameasisile sana* : the infix *mea* with the 3. pers. sing. prefix makes a plural : here it is reduplicated as the whole is a verbal substantive (here denoting habit).

The singular would be *enasisisile sana* (*sisile* = ' to wash ', ' bathe ').

3. *enaiing* : a mistake for *eriaing* (plural).

4. *taienaaua . . . antaidoroi* : *tai* is generally the prefix for 1. pers. plur. inclus. past. Here according to the notes *tai-* = *ona* (so that *antai* = *angona*), 2. pers. sing. fut. *an-* will be the relative prefix. (But cp. 41, r, note 4). In this case *taienaaua* = *onainaaua* (= *onaenaaua*) ; *-enaaua* = *enaa* (this) + *ua* (either ' with ', or ' to do ').

The alternative reading *antaidoroira* shows a fluctuation of *g* to *r*. See also *antaievaira* in b, below.

The sense of the passage seems to be : ' If you (want to) do so, go and play with Ativea ; it is no good your coming here.'

5. *egu tamari* : the idea ' I want ' or ' it will be ' must be supplied. *egu* is the possessive used with food, etc. *tamari* denotes anything taken to be eaten away from home on a journey ; the name is also applied to food put with a dead body when it is burnt.

[B] 1. *iing* : *iring* is to be preferred ; unless we assume that the word *fanua* is in the mind, which can take a singular verb.

2. *taienaaua . . . antaievaira* : cp. note A 4, above. The *ra* seems to be a variant sounding for *ga*. The context of this passage certainly points to the prefixes being in the 2nd pers. sing. ; which also strengthens the interpretation given in note A 4, above.

3. *enahagau* : an unusual word.

[C] 1. *iing* : cp. note B 1, above.

2. *lualuasolo* : ' only (*solo*) a few,' in apposition to the *-ami* in *doroiami*.

3. *sansasauang* (*sansasauung* ?) : ' the place where she washes ' the blood off the men she kills and brings here.

sansasauang = ' any place used regularly for washing things in '.

sasau : to wash anything. *-ang* is a suffix which makes a noun denoting ' place where ' ; it is identical with the *-a*, *-ang* denoting place ' where ' or ' whither ', so often met with. The reading *sansasauung* is probably mistaken.

[D] 1. *peu sipo* : *peu* can form adjectival combinations : *sipo* (or *sisipo*) = a place swept clear of leaves, etc. ; here the *peu sipo* qualifies *atele*, understood. *atele* = ' fresh water ', or ' river ', or (as probably here) ' a pool where a river widens out '.

2. *enatele* : note the coalescing of *ena* + *atele* : *ena* is used as possessive, as it denotes something to be enjoyed or used intimately.

3. *sinsisileang* : ' place where people regularly go to bathe,' ' place to bathe oneself ' (contrasted with *sansasauang* above ; the two words are formed on one model). Another word = *sinsisileang* is *sinsisiuang* (probably this is Old Alu).

4. *ipekoma* : note the packed construction : ' wanted to wash and came there.'

5. *eang abu*, etc. : a characteristic form for emphatic affirmation = ' she is indeed a good-looking woman '.

[E] 1. *taginainaang* : ' near ' (= *taginai, taginaang*), an unusual form.
2. *la* : seems = ' up ', ' upwards '.

[F] 1. *onasegulu au* : the *au* is the untranslatable enclitic often found with imperatives.

segulu : here the reference is to the ceremony of a *mamaifa* standing on a pig, which is also part of the *aia* ceremony, to be dealt with under the Chiefship.

Note Ativea has her own house. The slaves' house is underneath hers.

[G] 1. *enaam peu* : ' this thing ' : *peu* is a word which enters into various combinations (cp. D 1, above).

pipilua is in apposition.

2. *pipilua* : = the corpse of one that has been killed : *matena* = the corpse of one that has died a natural death.

3. *onaferoselo* : *fero* = ' other '. As infix = ' in another place ', etc. *-fero- . . . -fero- . . .* = ' in one place—in another.'

[H] 1. *fanaanee* : the house must have been on piles.
2. *aleuaata* : *ale* (who ?) + *ua* (with) + *uta*.
3. *mona* : here = ' it is nothing ', ' Oh ! nothing '.
4. *kabakabakaviso* (*kavakavakaviso*) : a man-killing ogress (*poapoau*) ; also name of her stick.

[K] 1. *ingeli* : a less usual form for *irieli* ; unless we look on *in, ing, im,* as a passive prefix. So *impoloi,* below.

2. *impoloi* : *poloi* (*polo* ?) = to cover up a hole with wood, leaves, and earth, so as to make a *samate* (see story of Fasori) ; *impoloi* = *insamate*. (When Ativea ran away she took her slave-girls with her.)

[L] 1. *boo galo* : here, again, we seem to have an unprefixed use of the verb, the person, and tense being left to the context.
2. *tave* : = ' an answer to a call, or, hail.'
3. *imunamuna* : *muna* = ' to speak ', ' utter one's voice ', ' show one's presence by speech '.
4. *Ativea ensuru,* etc. : passage with Old Alu speech in it. *ensuru* seems = *en* (thy) + *suru,* a song-sound. *boko* = Mono, *boo. isiabo* = *pipilua,* and is probably Old Alu. It is the ogress's own word for *pipilua,* I was told ; so that it may be a song-word.

[M] 1. *ferogagana* : (for *fero,* cp. note g 3, above) ; = 'go another way.' In the pidgin-English version mother and daughter weep on seeing one another, and the mother sings and dances (*tolia*).

49 Fasori

[A] 1. *Fasori au saria . . . 'nkana* : note the many words separating *Fasori 'nkana apana.*

2. *koloakaang* : = *koloaka* + *ang* ; the *-ang* denoting purpose = ' to get ' . . . The *koloaka,* a sea shell-fish found only in Buim, not in Alu. It is eaten. Said to be like the *kasiato,* a fresh-water mussel, to look at.

3. *amagagana sagu aananaua* : note the construction, ' I and my slaves.' Here *aanana* (plural of *tauii*) = *totoniga,* ' bought slaves.' It is a less harsh term than *totoniga.*

4. *eriafasori* : seems to be a mistake for *Fasori.*

5. *eriafotu* : all these future prefixes denote habitual, repeated past action.

[B] 1. *oaua saria* : *oaua* = ' thus ' as verb (here in verbal substantive) = ' to do thus '.

2. *iapea* : the negative *apea* = ' not ' turned into a verb. ' There was not . . .'

[C] 1. *amamatana* : ' an attendant,' ' a woman who looks after a child (e.g. while the mother is away),' ' anyone who looks after a sick person.'

(*mamata* = to look out, keep watch. Prob. the word = *am* (relative) + *mamata* ; takes possessive suffix.)

2. *'anta . . . basi* : *a'nta* = the relative, *ang-* : *ataina sara*, verbal subst. of *atai*.

taafaunama : *ta* is the prefix for hypothetical clauses ; here = ' would '. *afauna* is an often-found verb ; = ' what . . . do to (someone) '.

basi, in *'nkoti basi* = ' to catch hold of ', ' take ', apparently ; so that *basi* seems to mean ' taking hold of ', ' catching ', and to be an adverb ; cp. 65 f. The whole, then, literally = ' How should we catch the *mamaifa* Fasori, whose name we know ? '

3. *esoai* : the *e* is the hypothetical prefix, 3. pers. sing.

4. *ilauirima* : *iri* is indirect object.

In the pidgin-English version (as retold by Mule) the *nitu* goes to the house of Fasori and her parents while they are all out, and waits there ; and carries off Fasori when she comes back.

[D] 1. *irifaroroiai* : *-ai* = ' there '. The *i* before this syllable may be either the pronoun object. 3. pers. ; or a euphonic separation between *o* and *ai*.

2. *soa onasosoaia* : Bitiai pronounced this *soaunasosoaia*.

3. *mafa* : is emphatic.

[E] 1. *apeeta* : *ape* (not) + *eta*, the suffix so often found with verbs.

2. *irifareapana* : *fa* (causative prefix) + *reapana* (far) ; the word = ' to go far '.

[F] 1. *masiang tai* : *masiang* = ' to weariness '. Here ' cried till it was tired ' ; or ' tired of crying '. Note *tai* without prefix.

2. *kainua* : = *kaing* (thy *kai*) + *ua* (with, and).

3. *onaua* : here *ua* seems = ' to go ' : perhaps the same word as *ua* = blow (*oa* = wind).

4. *iva la* : probably = *iva ala*, ' soon . . . then ' : and were better written in one word.

[G] 1. *matanaang* : generally = ' door ' ; here = ' top of the pit '. In the pidgin-English version both *nitu* go after Fasori.

2. *bebelu sang* : that is, ' you did not go hungry when in the cave.'

3. *iafaua* : why ? Could also be expressed *oiafaua*.

4. *iva la* : see f 4, above.

5. *iriagaiama* : *aga* = ' to jump down '. My notes here give it the meaning ' to run up quickly to to attack '.

6. *irilapu* : *lapu* = either ' hit ', or ' kill '.

50 MATAIRUA

Matairua = *mata* (eye) + *erua* (= *elua*, two) ; *a* + *e* forming diphthong sound *ai*. Also in the form *Matai erua*.

Matairua had two pairs of eyes, apparently, one in front and one behind ; one in each pair looked out at each side, so that she looked in four directions.

[A] 1. *au saria*: literally '(while) they lived'; perhaps = 'once upon a time'.

2. *nanatuna*: *natu* is of common gender; but these children seem to have been girls.

3. *peu*: a much used word; can form adjectival combinations ('*peu Buim*' = 'of or belonging to Buim'). *talu* as verb = 'to bring forth', and comes to mean 'formerly', 'originally'.

[B] 1. *sana poa ga*: here *ga* stands in an emphasized position, at the end of the sentence; perhaps = 'I tell you'.

2. *gagana saria*: the commonly used verbal substantive = literally 'their going'. This verbal substantive expresses repeated or customary action. *au sana*, just after, is the same construction; here denoting continued action; = lit. 'her staying', 'that is', 'she was'.

3. *gai* = *ga* + *i*: emphatic pronoun, 3rd pers. sing. = 'that one', 'she' (see note C 5, below). In my pidgin-English version Matairua had been sweeping her houes and was resting.

[C] 1. *iferotatalai* = *i* + *fero* + *tatalai*. *tatalai* = 'to face somewhither', or 'something'. *fero* = other; here it is an adverbial infix; the whole = 'to face another way', turn round.

2. *esunaang*: *here -ang* has the force of 'from'. She had an eye, evidently, behind.

3. *egutaimia*: *egutaieng* (sing.), *egutaimia* (plur.), are very commonly used expressions of friendship in addressing one; = 'my dear', 'my dears', 'my friend', etc.

4. *tetemia*: 'your *tete*.' *tete* is a kinship term, referring either to group or to blood kinship; in the latter it = 'grandmother'.

5. *gafa* = *ga* + *afa* = 'I', emphasized: is the 1st pers. sing. analogue of the 3rd pers. sing. *gai* (above, note B 3).

-afa is the objective suffixed form of *maha* 'I'.

6. *angafauama* = *angafaua* + *ma* (hither). *-afaua*, with verbal prefixes = 'why?' 'to what end?' *ma* adds the idea of motion.

[D] 1. *malei egu ea sakopoa*: the exact meaning of the last word is doubtful. The whole phrase perhaps = 'If you bring me opossum to eat, I shall clap my hands as a sign I do not want it'. In Alu, I was told, a person to whom not enough food has been offered claps his hands, apparently in ridicule. Here an opossum, she would say, is too small for her. *egu* = 'for me to eat'; *egu, eng, ena*, etc. are possessives, applied to what is to be eaten or drunk.

sakopoa seems to be 'to clap the hands' for the above reason. The sentence could also be written: *egu ea sakosakopoa.*

2. *gurikai . . . sakopoa*: see last note.

3. *enaafang*: *-fang* is probably the emphatic particle: 'it is that' (I have: 'All right, I hear', as the equivalent).

4. *tetemia soma*: *soma* (very) is used to denote the kinship tie in a nearer and more intimate degree. It may then perhaps be translated by 'dear'.

5. *iafaua* 'why?' (see note c 6).

6. *soa maha fero magota*? This is probably to be put interrogatively: literally 'Am I any other old woman?' = 'I am no one else indeed'; 'I am your *tete* and no one else'.

7. *ivasang*: *vasa* (*basa*) is the bundle of leaves or fibre worn by women before the pudendum and stuck in a belt (*vitiviti*): it is now worn under the calico petticoat (*lavalava*). As a verb it = 'to make into a *vasa*'. The suffix *-ng* denotes an indirect object, or direction away in

general; here it seems to have instrumental force = ' made a *vasa* with it (*sirami*) '.

[E] 1. *aiaitiai emia*: a *poele* or serious insult. *aiti* = to tup, copulate. The expression = *aiaiti* + *a* + *emia*; verbal substant. of *aiti* (with the form *emia* instead of *samia*, as is found in other *poele*); the suffix *a* (often found in the verb. subst. is heard combined with the *e-* of *emia* = *ai*. Reciprocity seems to be here denoted = ' one another '.

2. *iafaua*: see note c 6, above.

3. *ammeraiama*: if we put a stop after *haipaiteiang* the translation would be as given. But perhaps a better translation would be to take *am-* in *ammeraiama* as the relative prefix (the verbal prefix being omitted as being the same sound); the translation would then read ' I am angry with you who have brought Matairua . . . '

4. *hanaasai*; *iasai*: are these mistakes for *hanahasae*, *ihasae*?

5. *selo* = to cook by boiling. *seloselo*, reduplicated to show diversity or plurality of objects cooked.

(Matairua told the mother then to go and sweep (*sisipo*) outside the house, according to my pidgin-English version.)

[F] 1. *natugu ahauna sang*: ' What are you doing to my child? ' *ahau-* seems to be the stem seen in *-afaua* (c 6, above, etc.); in *ahauna sang*, and *angahauuta* it has a transitive meaning (*f*, *h* are interchangeable). *ahauna sang* is the verbal substantive (see b 2) (2. pers. sing.) with the suffix *a* and euphonic *n* (?).

angahauuta: *ang-* is the verbal prefix 2. pers. plur. past and present. *-uta* is a suffix often found with verbs. The difference in number in the two expressions may be only a slip by the teller.

2. The baby was pricked by the *sirami*-stalk sticking out of M.'s belt.

3. *ngeng nge*: noise of a baby crying. Initial *ng* is a sound hardly ever heard in the Mono speech, though it was plentiful in the Old Alu (the speech of the race driven out of Alu by the natives of Mono about sixty years ago: there were only dialectical differences between the two speeches): in Mono initial *ng* is represented by *'n*, that is a stressed *n*, or *n* with a dull *i* sound in front.

4. *oiahauuta*: See note f 1.

5. *mari* is a basket made of coconut-leaf, used for carrying taro from the garden. Matairua put the baby in a *kisa*, according to my pidgin-English version. The meaning of *iagama* following is not clear. My notes say ' she ran '.

6. *-fang-* (*-hang-*): infix with reciprocal meaning = ' each other ', ' one another '.

7. *enaio fotu* = *enaeo fotu*. *eo* = ' to lie ', ' lie down '. *fotu* = ' downwards ', ' down '; here perhaps = ' underneath '.

[G] 1. *karekareeta*: *kare* = to be well, in good health. The reduplicated form seems here to have a special meaning, ' to win ', ' be the stronger '. *-eta* is the verbal suffix already referred to (f 1).

2. *karekareekota*: (should probably be *karekarekota*): the *-kota* is the Old Alu form of the verbal suffix referred to in the last note. This dialect is especially fond of the *k* sound.

3. *igalogalo*: either *galo* (carry) reduplicated because of a plurality of objects (mother and baby), or *galogalo* has here a specialized meaning = ' put or carry, on the shoulders '. The two elder children were not killed.

4. *ihasokuri*: *i* + *ha* + *soku* (come) + *ri* (pron. 3. pers. pl.); *ha* is the causative prefix. ' *hanagoluri* ' *iua* (' I will eat them ' she said).

5. *iugafiri*: ' to lay something on a platform and smoke it.' The

objective pronoun (*-ri*) is suffixed. When used alone probably the form is *ugafa*. Here only one child is spoken of (*natunaua*).

6. *natunaua* = *natuna* (her child) + *ua*. The suffix *-ua* denotes accompaniment (' together with ') ; and may be translated by ' and '.

7. *fanua iatai* : note the plural of *tiong* used with singular prefix : but below we have : *iriua ga fanua tapoina* with the plural prefix : and *inlipoiama* (k).

8. *italutalu* : we should have expected the simple form *italu*, for the reference seems to be to the birth of the one child ; whereas the reduplication leads us to expect a plural object.

[H] 1. *irifagafuli* : *fa-* is the causative prefix.

2. *tia* : an adverb often found after an imperative : is hardly to be translated (' well ').

3. *emiaelang* = *emia* + *ela* (sing.) + *ng*. The suffix *ng* is here an indirect object = ' to her '.

4. *matang* : *mata* (eye) with the possess. suffix., 2. pers. sing.

5. *inonoma* : *-ma* here gives the meaning ' from there '. In the pidgin-English version I was told : *ipoeliri* (she ' cursed ' them).

[K] 1. *iritatalai* : *tatalai* here seems to denote facing the pit. *eang tatalai* = facing something : *oang tatalai* = with the back to something. *eang, oang* are demonstratives of nearer and farther reference respectively. Note *lai* = ' forehead '.

2. *kokoragu* : This is Old Alu, and is the reduplication of *kora* (Mono, *ora*) : the Mono form would be *oora*. Such Old Alu words often occur in the tales. Here *kora* (*ora*) seems to have the meaning of a confession, ' I have done wrong ' : it is the verbal substantive. It may = ' I made pretence, I did not mean to kill you '.

3. *ilapu* : is this a passive ? or is it a mistake for *irilapu* (they killed her) ? In the pidgin-English version the people hit down at her in the hole with sticks (*au*). The word *isoma* following may either = ' that was her end ' ; or ' it (the tale) has ended '.

51 Kikoau

[A] 1. *lauku* : something akin to the *aia*, but not the same : and belonging to Alu and Buim. It was a wooden platform on top of a post or tree planted in the ground.

The *lauku* and *aia* are treated of in connection with the Chiefship, in the Sociology.

2. *soainaulo* : note *soa* + *ena-* = *soaina-*.

3. *fatei* (*fate* ?) : a string with signs to show the passing of the time. Here it denotes the ' interval ' or ' period ' before an appointed time : in this case the time arranged with a lover to meet him after his absence (' her time of waiting ').

4. *aitia* : probably either this or the next word is to be left out.

5. *irimekasofa* : the infix *-meka-* denotes ' till one is tired '.

[B] 1. *ea . . . kaina* : = ' her (Kikoau's) sister ' ; *gaimi* = *ga* + *emi*, ' this one,' that is Kikoau's sister. The name of this sister of Kikoau's is Maumau.

2. *elea* : is here simply equivalent to an indefinite article.

3. *somai gai* : The *i* in *somai* is probably indirect object = ' for her '. *somaiaina* was given as an equivalent ; *aina* is an enclitic. The general sense is ' never mind Kikoau, we will *ulo* this one '.

4. *itetele teketekea* : these words should be left out. *tetele* = to cross a bridge (*teketeke*) : perhaps the mistake arose through Bitiai being blind.

5. *iseguli* : ' stood on it ' ; part of a ceremony, to be treated elsewhere.

[C] 1. *itiapaite* : *tia* = belly ; here it is adverbial infix. *paite* = to be bad, sick. *tiapaite* is used of other emotions besides anger.

2. *gai ena* : the *i* sound is due to the throwing back of the following *e*. This is perhaps better written as one word *gaina*, and is emphatic.

3. *emiauuloa samia* : = ' go on reddening her hair ', verbal substantive denoting duration or frequency.

4. *poreenta pautu* (*pantu* ?) : probably Buim (and Telei) words ; the Alu equivalence was given by Mule as *haisomaata* (' I have done ').

kurarunoa ngungumem (for which see below) are also Buim (Telei) words.

5. *iolatu* : ' became *olatu* ' ; *olatu* = ' forbidden ', and ' sacred '. Here we may render it by ' an object of awe, dread, fear '.

Kikoau is a *nitu* living in the bush in the Aku district and walks about at night. This *nitu* changes its sex (*henuhenu*) ; to a handsome (*rekona*) woman it is a man ; to a *rekona* man, it is a woman. If a person of the opposite sex copulates with this *nitu*, it disappears after, and the person (presumably of either sex) dies within three days. Kikoau takes on the look of some woman known to the man (and presumably *vice versâ*).

If a man (or woman ?) see this *nitu*, but do not copulate with it, he (she) does not die, but another one does. Kikoau may trick a man and ask him for fire and food, but the man will not die. Kikoau belongs to *latu simea*. No *nitu* is known in Alu who *henuhenu*.

The Bougainville word in the text, *kurarunoa* = *korausi* in Mono-Alu : perhaps *ngungumem* = ' if he copulates with me '. *korausi* is the term used when a living person sees a *nitu* that looks like a living man or woman ; the living person who thus sees will afterwards die, or one of his *latu* will do so (see under Religion, §69e, in the Sociology).

52 Tio Manube

(This name sometimes sounded *tio manuge*.) The *tio manube* is a species of fish.

[A] 1. *kainaua* : *kaina* + *ua* (and, with) : ' who were *kai* ' (here blood-brothers). A set of several *kai* would be *lakainaua*, ' brothers to one another.'

2. *fafanaang* : *fafana* = to go looking for fish or birds to kill. *-ang* denotes purpose.

3. *era* (*erai*) : the *i* in *iana* is heard also with the *a* of *era*.

[B] 1. *itai* : when fish are caught the head is bitten to kill them ; *kokoto* is the name for this action. The *tio manube* cried like a child when they were about to do this.

2. *atelea* : they made a hole for the fish.

[C] 1. This sung passage is in Old Alu (or partly so). *taiem* : *em* = thy (Mono) ; *taiem* may be Old Alu, or the *tai* may be merely a song sound. *boko* (O.A.) = Mono *boo* (pig).

2. *irisalimaleng* : here *-male-* (again) is infixed. *-ng* = indirect obj. 3. pers. sing.

The boys fed the fish daily.

[F] 1. *reahamamaa* : *ha* (causative prefix) + *mamaa* (= heavy).

2. *heropeu* : = ' another ', ' not the same ', ' of another kind ' ; hence it may come to mean ' enemy '.

3. *ifailua* : *fa* (causative prefix) + *elua* (two) ; = ' repeat ', ' sing etc. a second time '. The word can be used with an object : *haifailua lolofo* = ' I went in twice ' ; *haifailua areai* = ' I said twice ', ' repeated my words '. Another way of expressing repetition is to infix a numeral : *haieluagagana* = ' I went twice ' ; *haieluaareei* = ' I spoke twice ' ; *haielualolofo* = ' I went in twice '. So *episa* may be infixed = ' thrice ' ; or *tapoi* (*haitapoigagana* = ' I went many times ').

[G] 1. *ga* : if we take *ga* as being the first word in the clause *ga ape imatate*, it = ' therefore '.

2. *ifakairikina* : *fa* (causative) + *kairikina* (little).

3. *ue* : a creeping-cane. The pidgin-English version (as told by Melo) has *keng* (a creeper, perhaps a cane-species). *tulali* = to thread a string etc. through the mouth and gills (*ararana*) of a fish to carry it by.

4. *ansaria* : *an-* is the relative prefix : ' to whom the fish belonged ', ' whose ' it was.

[K] 1. *iafaua* : has the interrogative element *afa* ; here translate ' what has happened to . . .'

2. *'naiita* : *'nai* (there, here) + *ita* (the verbal suffix), the whole forming a verb.

In the pidgin-English version they see the *nitu's* daughter when they have followed his footsteps.

[L] 1. *irifagafulu* : note the final *u* left with the causative prefix, instead of being changed to *i*.

2. *irisule* : *sule* = to scrape or plane the trunk of a tree etc. to make it small (here the shaft of the *potulu*).

3. *angilapu* : ' the man who killed ' ; *angi-* may also be written *ai-*. In the pidgin-English version they see many *nitu* when they come to the cave.

4. *irisosooti* : the reduplication probably is to show repeated action. In the pidgin-English version the *nitu* are frightened and some go underground ; the boys kill a *nitu* and look at him to see if he is the thief, and throw the body away on finding he is not ; and so on ten times. Then they get hold of the guilty one, who says *kokoragu* several times ; they spear him and break his head with a *mua*.

[M] 1. *kokoragu* : Old Alu ; = Mono *oora sagu*. Here, as elsewhere, perhaps to be translated ' I have done wrong '. Note that in O.A. the possessive suffix (*-gu*, etc.) seems to be used with the verbal substantive, which is not the case in Mono speech (but more probably we have only a coalescence with *agu*, which is the Old Alu form for the Mono *sagu*).

53 Efu

efu is the name for a set of pan-pipes, which are made of bamboos of various lengths.

makomako is a musical instrument made by stretching a string on a wooden bow ; it is held in the mouth and the string vibrated with a finger ; a skilled player can make very sweet music. It was called by a

native ' Jew's harp belong black man ' ; the trade Jew's harps have killed the *makomako*.

[A] 1. *ela* : usually means ' song ', ' singing '. Here it seems to = ' music ' in general.

2. *ela . . . saria* : notice the word-order.

3. *enaifuifu ena* : verbal subst., with *ena* instead of *sana* : the prefix is not future in meaning, but denotes repeated past action.

4. *logaang* : *-ang* denotes purpose.

5. *enaifuifu* : the reduplication here expresses repeated or long-lasting action. The prefix *ena* in these words here expressed the same idea.

6. *poa reapa* : this seems an adverbial phrase.

7. *ifuifu* : here is substantival. *au* is the untranslatable particle most generally found with imperatives.

[B] 1. *ifuifu* : verbal idea without prefix.

2. *popoamaata* : *popoa* (to sound) + *ma* + *ata*. *-ma* here gives the force of ' over there '.

3. *igaloiafai* : *igalo* + *afa* (me) + *ai* (away).

4. *valu* : ' in turn,' ' in return.' Cp. ' Komalala and Komakiki ' (41 d, h).

I have also a pidgin-English version by ' Jack ' of Faleta and Bitiai. It differs in some details : The woman went home after her *efu* was stolen : she heard the man playing them and upbraided him ; they fought,* and she took them away and found she could not play them. She threw them away. The man made a new set and played them. The woman says she does not know how to play them, and tells him ' they are yours '. In this version women used to play the *efu* and men only to sing ; and now this is reversed.

There are two kinds of *makomako* : one is played by men only ; the other by women and some men.

* Bitiai afterwards contradicted this.

54 Tunupa

Tunupa and Bararoai were *lalaafa kanegana* (great chiefs) ; Bararoai was married to Tunupa's ' sister ' (blood ? or totemic ?).

[A] 1. *ifagu* : ' my *ifa* ' ; *ifa* denotes a man's *fafine's* husband ; *fafine* being either a woman of the same generation in the totem-clan, or a blood-sister.

3. *irifali* : *fa* (causative) + *ali* (to be burnt, of a dead body). The pidgin-English version says that T. took a *bakusi* (stone-axe) and a spear and mourned Bararoai.

4. *alaunanononafa* : note the contraction ; and the *n* put in between *nono* and *-afa*.

5. *nituna* : I take to be *nitung* (= thy ghost) + *a*, the suffix denoting whither or where. The whole = ' for, at, thy ghost '. Note *nitu* = ' ghost ', taking the possess. suffix when it denotes actual connection : *sang nitu* would denote ' thy special ghost ' ; ' the ghost which thou dost especially worship.' *nitung* denotes ' the after-death continuance of thy personality '.

6. *rofo*: I have a note that any fraction (in tens) of 100 = *rofo*: that is, *latu rofo* = '100 and more'. This, however, must be a misunderstanding on my part: elsewhere I find *rofo* = 'to take vengeance' on a chief's death: so here *rofo* is adverbial, or in apposition ('as vengeance'). The pidgin-English version refers to Bararoai having been given a *leako* (magical preparation), the givers of which Tunupa was going to kill.

Tunupa mourned, saying: 'You are dead my *ifa*; someone has "poisoned" you; I will kill the man who "poisoned" you.' (Masketi, a native, sang this in a kind of song.)

[B] 1. *a'nta*: relative = 'who': this word probably = *ang-* (relative prefix) + *ita* the suffix constantly occurring with verbs and other words.

2. *ialifaota*: *fa* as infix denotes completion.

3. *emiaueue*: *ueue* probably here denotes desertion of the village after the chief's death.

4. Note *egu* instead of the commoner *sagu*.

5. *mome*: the place where a body has been burnt; note the possessive suffix.

6. *itivona*: 'was, was left, alone.' (*tivona* = alone.) So below *tivonaata* = 'was alone'.

7. *uririri*: this is a small black bird found in Alu.

8. *ilagasa*: *lagasa* is the word used = 'anchor', of a ship: it here probably = 'he fastened them, tied them up'. The pidgin-English version says T. is inside the *kalofo* (village meeting-house).

[C] 1. *talapuama*: either this is a mistake for *taralapuama*: or the *ta-* is the hypothetical prefix used with a hortative meaning.

[D] 1. *ilapulapuri*: the reduplication either is because of the plural object; or it may here denote repeated and sustained action.

2. *ilapumaleri*: *male* is here infixed; = 'again', 'more'.

3. *enafagafuliitaata*: the *ita* is the objective pron. 1. pers. pl. inclusive; the *-ata* is the usual verbal suffix.

So *fagafuliitaata*, below.

[E] 1. *kokorino sara*: either 'we make a mistake', or 'we are deceived'.

2. *ianee*: in the pidgin - English version he is said to go up a tree of the species *kenumara*: he did not go to the top but half-way up.

3. *irifatalingdi*: *fataling* = 'to see well', 'recognize something to be . . .'

4. *ieaua*: 'he did thus,' 'he was in this position.' This seems to be used with an explanation by action: 'he sat squatting with his legs bent at the knee, and the heels against the upper part of his body'; or 'sat on his haunches'.

5. *ifasirou*: = *ieaua*.

[F] 1. *fili*: 'rope,' probably a creeper.

2. *faloloi*: 'sling it over,' that is, over T.'s leg, which they took for a branch.

3. *au lalana*: 'it is the bough of a tree' (Tunupa's leg).

4. *ea lima*: 'five': note *lima* used collectively with *ea* = 'one'. So *ea lafulu*, below.

5. *irikavelu*: they caught hold of what they thought was a branch, but was T.'s leg.

[G] 1. *ooraian sana*: verb. subst. of *ora*; *-an* = 'you' (objective).

Tunupa in the tale is a 'devil', that is, a *nitu*. The *tunupa* in everyday life is a kind of lizard (monitor lizard ?); it is found in the bush in Alu, but it is more plentiful in Bougainville. It makes

a cry, I was told, like a soft Indian whoop. It utters its cry every night, saying: 'I am cold; to-morrow I will go and get firewood'; but when the day comes it does not do so but stays in the sun.

It may be suggested that the *uririri* is the Telei *uririga*. *iunupa* = *maurugu* (Telei and ? Molafe); *uririga* and *maurugu* are both totems in Buim (see Sociology, 'Totemism,' § 24).

55 Mukua Maguili

muku = to swallow. The *-a* seems the same suffix which is found with the verbal substantive. Cp. also the titles of 6 (*levakia nitu*), 23, 01.

The *maguili* is a big man-eating fish; perhaps some kind of shark. It may be eaten: it is found both in deep water and on the reefs. Is not a totem. Formerly in Mono and Alu the bones of dead bodies that had been burned were thrown to the *maguili*.

[A] 1. *gomera*: one kind of fishing-net. In the pidgin-English version (by Binigi) he takes a *sorau* net.

2. *batafa kainau*: 'the wife and her *kai*.' In blood-kinship terms a man and his brother's wife are each *kai* to the other; so that *kai* = 'sister-in-law' or 'brother-in-law', according to the speaker. The woman was the eldest brother's wife; and there were three brothers, the youngest a *tauii* (child). It is not clear which of the two younger brothers was with the wife and husband respectively. Probably the youngest was with the wife.

3. *itai*: in the pidgin-English version 'he pretended' to cry; and then the woman asks him whether he is hungry or wants betel; and finally if he wants her.

[B] 1. *ena*: 'his'; note the form of the possessive; so also in c, below (*eng, ena*).

[C] 1. *maito fotu . . . ianau*: it is not clear who is the speaker; I have assumed it is the woman's mother-in-law. My notes say that *enalauma enagalo* are the husband's orders to the wife through his mother. The identity of the various speakers in all these passages is not clear.

2. *ino*: ? = 'he said to you'; without verb. prefix heard.

3. *failologoloota*: in the pidgin-English version she says she is cold when she and her brother-in-law come back from the garden; and lights a fire, for she feels the effect of her injuries. The husband is suspicious and testing her.

[D] 1. *fainoai*: The meaning of this word is undetermined Perhaps = *fa* (conditional prefix) + *i* + *no* + *ai* = 'I would say to you': *-ai* (there) untranslatable.

2. *ino*: '(?) did he do to you?' The prefix *i-* perhaps not heard.

3. *hahatia sagu*: reduplicated verb. subst. of *hati*, 'to take away.' The suffix *a* is the one often found with verbal substantives.

4. *faiing*: apparently, 'I told him'. Or ? 'I would tell him', taking *fa-* as condit. prefix. Cp. note 1 above.

[E] 1. *olova*: here seems to be an adverb = 'between', that is, part of the way.

2. *'nai*: elliptical = 'here, this place will do for our fishing'.

3. *ugue*: this word is not met with elsewhere: meaning is uncertain ('away' ?).

[F] 1. *ifose sana*: note form = *ifose*.

2. *angoikonati*: I was told *angoikokonati* might have been used.

3. *iioleri* : ' called out to them,' perhaps to his friends in the village. Or more likely he called on the fishes to help him, and made them an offering.

4. *gai* : the sound of *i* in *iana* is also heard with *ga*.

5. *igaganamalema* : here *-male-* has the sense of ' further ', ' afterwards '.

6. *kasiato* : (also *kasiai*) a small freshwater shell found in Buim and the islands of the Bougainville Straits and Mono. Used for cutting purposes, and for scraping coconut and the skin off roasted taro. The man carried it stuck inside his *pago* (armlet).

[G] 1. *pagolona* : *pagolo*, probably = the upper part of the arm above the elbow, where the *pago* is worn ; though the notes say ' the whole arm '.

2. *apana* : the father was a *lalaafa kanegana* (great chief).

[H] 1. *efua* : ' to get bamboos,' or ' to get bamboo pan-pipes '. The *a* denotes purpose, as in *moia* = to get firewood. In the pidgin-English version the women then go and get taro from the gardens, and the men go and hunt pigs ; the women cook the taro, and the men the pigs. All the food is then taken to the *kalofo*.

56 Entima

[A] 1. *egu* : the possessives in *e-* (*egu, eng*, etc.) are used with things to be eaten or drunk.

2. *moisuru* : is one kind of taro.

3. *irifaio* : set the cooked food out in baskets.

4. *angena* : ' whose ' ; the *ang-* is the relative prefix.

[B] 1. *tatai ena* : note the possessive. The verb. subst. here is either durative (' went on crying ') ; or it may be imperfect (' while she was crying . . .').

2. *intele* : 3. pers. pl. (= *iritele*) ; or ? passive form.

3. *ausagu* : emphatic negative = ' not I ', ' I will *not* have '.

4. *totoniga* : plur. of *toniga* = ' one that has been bought as a slave '.

5. *emiauloafa* : *ulo* = ' to redden the hair with earth as a personal ornament '.

6. *kainaua* : ' and her sister ' : *-ua* is the connective suffix.

[C] 1. *afauno sana* : ' what does she do to thee,' ' how does she behave to thee ' : we have here the interrogative element *afa-*.

2. *mafa 'nkagu* : the use of the pronoun is for emphasis.

3. *mafaua* = *mafa* + *ua* (connective suffix) = ' with me '.

[D] 1. *entima entama . . . asipa* : this is a sung passage, in which (1) some of the words are clearly merely sounds (*entama, siriroi, asipa* ; the two latter sounds occur elsewhere in songs) ; (2) others may be words taken from another speech, or also meaningless sounds (*nasuru, misi, toko*) ; (3) *egunama* : the *-nama* may be a song-form for *-nana* = ' it is ', or it may be merely a sound.

ianana : *-na* likewise may = ' it is ' ; or it may be merely a song-sound ; so the *-na* in *kokona*.

Other words and elements are from ordinary speech.

2. *posa* : the giant clam.

[E] 1. *tage* : either a foreign word ; or a meaningless song-sound.

[F] 1. *na* : is added ; apparently only a song-sound.

2. *masuru* : = *nasuru* ; *nisi* = *misi*.

[G] 1. *mamaifa kairikina* : ' little chiefess,' a younger sister.

57 Sipanggu

The name Sipanggu contains the combination *ngg* seldom heard in Mono speech. The words in brackets at the beginning of the tale presumably are not a part of it. (According to another account Sipanggu is the dog's daughter's name.)

[A] 1. *iriueue* : the people had moved the site of the village. The proper term for this action is *tifutifu*.

2. *iua* : perhaps in this and the following cases Sipanggu chewed *nakia* (a plant with a pungent root). In connection with the tale of Bunosi (Text 67) Baoi said : *Sipanggu iaang nakia. Bunosi apea ga nakia iaang* ; and the following words in 67t belong to the present tale : *' aisa gagana onagaloma nakia onagaloma usi' iing. igaloma. itele. iaang. ieroasa. iporo ga beampeu.* See 67t notes 4, 5 ; v note 8. Perhaps, however, Sipanggu only used *nakia*.

3. *rarami ifonu* : was full of food ; *rarami* = ' with, of, food.'

4. *ansana* : must be a mistake for *au sana*.

5. *avaisa* (*abaisa*) : the term for a young marriageable woman. In the pidgin-English version Sipanggu, when her daughter wishes to go and bathe, tells her if she sees a man and wishes to go and marry she will have to go alone, for she (Sipanggu) is a bitch.

[B] 1. *iaiti* : in the bush, according to the pidgin-English.

2. *fanagaganau* : the *-u* probably is a form of the enclitic *au*, so often untranslatable. Sipanggu is frightened to go where there are people. In the pidgin-English version, when the daughter comes back, the mother asks her what she has been doing The girl says only bathing ; but the mother sniffs and finds out.

[C] 1. *isofang* : *-ng* is pronoun direct object : ' waited for him.'

2. *ielua boi* : note the *i* is really prefixed to the two words (' it was two days ').

3. *igafulu* : apparently *boi* is used collectively and with a singular prefix. In the pidgin-English version during this interval the bitch calls into being in the cave *gorau* (arm-rings made of shell), which the girl puts on her arms : then Sipanggu calls forth *mimisi* (red shell-money), which her daughter puts round her waist, neck, and over her shoulders. Then Sipanggu calls out more *gorau*, which she tells her daughter to put in a basket (*mautu*), and are hers (the daughter's). Then Sipanggu calls forth more *mimisi*, which she gives her daughter and likewise tells her to put in a basket.

The *gorau* and *mimisi* in each case are called forth by Sipanggu saying *' ha ha '*, and naming it.

The *gorau* and *mimisi* in the baskets the girl leaves in the cave when she goes to meet the chief.

4. *fanatokau* : The *u* is as in b 2 above. If it were *o* (2. pers. sing. pron.) there would almost certainly be an *i* put in between *a* and *o* (*fanatokaio*). But possibly in both places the *o* is this 2. pers. sing. In the pidgin-English version the chief after this second meeting at the shore takes the girl home to his village, in the dark, as he does not want the people to see her. They sleep in his house. He tells his *ansana numa* that he has found her and taken her ; and she becomes *ansana numa* herself. She stays hidden in the house. The former *ansana numa* comes and sees the *gorau* and *mimisi* and asks where she got them. They belong to her mother, the girl answers. Did her mother make them ? No, she did not. Then the chief and former *ansana numa* resolve to go and see the mother ;

and the three go. The girl goes inside the cave and leaves them outside : and presently brings out a basket of *gorau* to them, and then a basket of *mimisi*. The former *ansana numa* then goes in to see Sipanggu : and asks her whether she has anything else. The chief and the two women then go back to his village, taking the *gorau* and *mimisi*, which they put in the house. The next day the chief calls the people to the *kalofo* ; and so on.

[D] 1. *ifonu* : here = ' was covered '.

2. *ifonu ga gorau* : here *ifonu* = ' (the cave) was full of '.

3. *gagana tia* : ' good-bye ' ; much used in everyday life (in a closely-like form).

[E] 1. *imena* = *imeng* + *a* (' on your arm ').

[F] 1. *ansana numa amigaganama* : note the form (' I and the *ansana numa* '). The *ansana numa* is the ' principal wife ', the first one wedded (in general).

2. *mona* : a word of many meanings. Here = ' no matter that . . .'

[G] 1. *efua* : *-a* denotes purpose. In the pidgin-English, the chief calls the people to the *kalofo* by beating the drum (*tuŭuma*) ; and the *efu* are collected one day, and there is dancing the next. The next after that food is collected—taro by the women in the gardens, pig by the men (who also cook it) ; and next day again (?) the cooking takes place. The food is then taken to the *kalofo* : then there is dancing.

2. *irisafilima* : ' came out of the house.'

In the pidgin-English, the two women and the chief put on *gorau* and *mimisi*. The people are wearing instead of *gorau*, *paaubu* (something found in the ground in the forest) ; and instead of *mimisi*, they are wearing *kafako* (the wrapping of a banana-like tree).

The two women and the other women of the village go to the *kalofo* to see the dancing. The women ask where the woman (Sipanggu's daughter) comes from, and examine the *gorau* and *mimisi* : the former *ansana numa* explains. Then they are distributed among the people.

3. *siusiuo* : an exclamation of wonder (or joy ?).

We have here an account of the origin of *gorau* and *mimisi* ; they are shown as supplanting earlier and ruder ornaments. For the terms used see the Sociology. The *gorau* in the tale were made of *duruku* shell. Note that *kasisi*, another kind of shell-money, is not mentioned.

See further Text 12.

58 Boroa

There were two men ; their names were Boroa and Derua.

[A] 1. *toitoi* : they climbed up and got the bananas and threw the skins away in the water after eating them ; and the eel sees the skins and eats them.

2. *gau* : the *u* in *ulilina* is carried back to *ga*. The suffix *na* shows *toitoi* is used collectively.

3. *elea* : that is, Boroa.

4. *era* : this possessive because the eel is food. Note that the exclusive form (*ema*) is used just below.

5. *onatokaeafau* : *toka* = ' go after ', ' follow ' : the *e* is the equivalent of the often-found euphonic *i* inserted between two *a*'s to separate their sounds. The final *u* is a form for *au*, the enclitic often found after imperatives.

[B] 1. *iisatogomiri*: *togomi* = ' to swallow '. The infix *isa* = ' both together ', ' both at the same time '. Derua dived to the rescue.

2. *fafanua*: plur. of *fanua* (one who belongs to the same totem-clan).

3. *mole* (? *molee*): ' to do a wrong '; here transitive.

4. In Melo's paraphrase of this text the *toloo* asks the men whether he has broken their legs, and examines them. They say they are unhurt.

5. *iolatu*: ' is *olatu* '; that is, ' sacred, ' forbidden '.

toloo = a fresh-water eel; found, too, in Alu, Mono, Fauru, etc., where they are eaten as an esteemed food.

toloo = *maramo* (this should probably be *baramo*) in Aku, Buim; that is in Telei speech; in Molafe it is *baramo*. In Bougainville big ones are found.

Uniu is the proper name of the *toloo* in this tale. Uniu is *olatu* (*meguba* in Buim (Telei) speech): or *tambu*, as it was also called (using a word from the Eastern Solomons). It is not seen by men; but if a man sees it, the man dies; it was compared to the *aia* of Dudueri (cp. Text 64).

This tale has perhaps a connection with ' Death Rites ', ii § 3 g in the Sociology; see the discussion there. In ' Totemism ', § 24, we see that the *toloo* is a totem in Buim; being the totem of the *baramo kafa* clan in the Molafe area, which would undoubtedly exist in the Telei area as well, though I do not happen to have it recorded.

59 Kulitanai

Kulitanai is the name of a big river (*soso*) at the western end of the big bay (' East Bay ') between Bambagiai and Lofan (in Shortland Island); this bay is also called by this name.

1. *ulita*: octopus are found on reefs; and are eaten, boiled or roast (*pora*).

2. *iiama*: this word did not seem to be known to the natives Segimeti and Mule. I have ' move (intrans.) ' in my notes. Probably a mishearing for *iana* = fish.

3. *isale*: ' it was alive,' ' not dead.' Distinguish *sale* = to be alive; *salee* = to paddle a canoe.

This incident is one that actually happened about twenty years before. The *ulita* was killed by Kebori, an Alu man known to Segimeti of Faleta, who was then at Paramata. The incident happened at Moririai (Kulitanai is probably where the *ulita* was caught), which is on the same island as Poporang (where the Catholic Mission is), between this and Paramata (apparently).

Moririai seems to have been a *hamata*, where the chief Buare used to go from time to time from Maliai with all his people; it was an *eoeo* for Buare.

eoeo (*eo* = to lie) is the term for a place used temporarily or from time to time as a dwelling-place.

60 Sokokorokio

koro = ' to peck '. So perhaps the title = ' The Crane pecked him ' (cp. *Mukua maguili*, 55 ; *Levakia nitu*, 6 ; etc.).

[A] 1. *iriporapora* : reduplication showing a plural object : but also *irisooto* just before.

2. *igepindi* : *-ndi* is the pron. 3. pers. plur. The cave was the *nitu*, Sokokorokio's abode.

3. *ibakele* : more usual in the reduplicated form *bakebakele*.

4. *ukala* : crayfish, found in the rivers in Mono and Alu.

[B] 1. *era* : the possessive (1. pers. plur. inclus.) : is here the equivalent of a dative of advantage = ' for us ', Sokokorokio being included. The day before he had shared in the fish.

2. *angafaunama* : has the interrogative element *afa* : here is transitive (*lapuma*). Note *ma* (hither) with each word. In the pidgin-English paraphrase, S. goes to a pool or lake (*mato*) to catch the *ukala* : after drinking all the water *imate* (lit. ' he died ', that is, was as one dead) *aati* is the term applied to the crane's action : after which the *nitu* comes to life.

[C] 1. *sisige sana* : *sige* is probably transitive.

2. *isigefaota* : the *fa* infixed before *ota* denotes completion ; is perfective.

3. *ikoputu au* : ' he cut up a tree into throwing-sticks ' as used in the *hangolomo* game. They are called *magurutu* or *bugu*.

4. *kenoa* : *a* here = ' from '.

[D] 1. *iriluhui* : ' dived for it ' : so *amilaui* below, ' went to it (the sea).'

2. *amipaunung* : the verb is *paunu* : the *-ng* is pronoun object. They caught the *posa* by putting the head inside the open shell, which then shut up on it ; and then they brought it up. They were deceiving the *nitu*. Probably we are to understand that each one would take a *posa* thus by himself ; the notes say they caught several. *paunu* = ' to push into ' (cp. *paunusae*, 55c).

3. *ga* : may either be enclitic to *ikaputu* : or it may be at the beginning of the clause (*ga luana ikoputi*), when it will = ' therefore ', ' so '. The second is the more probable. (We could also have *ga luana ga ikoputi*.)

4. *amilapuama* : *-ama* here gives the meaning ' and come back ', not ' we have killed and brought back '.

5. *indi* : probably a mistake for *irindi* ; or *iindi*, with perhaps *fanua* understood as subject. The final *i* in *anrekoi* is perhaps due to the sound of the prefix in *indi*.

Sokokorokio is a *nitu* of the kind called *sakusaku*. His *famata* (abode) is in Mono at Bakukura (see ' Religion ' § 64). Near here is a small stream called Sokokorokio (Sokokorokia) * ; this is where Sokokorokio drank ; and when his belly was burst it made the stream. He drank at where there is a small waterfall about 100 yards from the sea.

There seem to be two forms for the name : Sokokorokio and Sokokorokia. *kokorokio* (*kokorokia*) evidently contains *koro* = ' to peck '.

* Bitiai said this is called Kokorokia or Kokorokio. He also said the *nitu* was called Sakusaku.

I have taken *so* (probably better written *sou*) = ' crane '; but in Thurnwald (' Forschungen ' etc., vol. i, p. 407 f.) the heron occurs in a tale from Alu, and elsewhere; and in Codrington (' The Melanesians,' p. 357) we find (from Florida) *soo* = ' heron '; while the *gruidae* are said not to occur in the Pacific islands. We may therefore assume that *so* (*sou*) is probably ' heron ', and not ' crane '.

61 (The Man, his Wife, and the *Nitu*)

[A] 1. *hanasaunueguma*: note *egu*, the possessive, infixed, and so being practically equivalent to a dative of advantage.

2. *iriau*: *au* seems here to be = ' sit down ': unless we take it to be an unusual form for the verb. subst. *au saria*.

3. *anee*: probably should be *anei*, the *i* being indirect object (' for my *kai* '); cp. *anei . . . egu niga*, 55a.

4. *tiong . . . angimate*: a man who had died, that is a *nitu*, though it is to be noted that the term is not used in the text. We see below the ghost was a chief.

5. *au*: the *nitu* broke sticks on the ground as he walked.

[B] 1. *lamai*: the *i* is carried back from *isooto*. *sooto* here seems = ' to reach ', ' to touch '.

2. *lauma*: should be *lama*, most likely: (or *lau*). But see 39c, note 2.

3. *taian'nta*: *-'nta* is probably the form after *n* of *-ita*, the verbal suffix.

4. *tiong sana batahaua*: ' the man and his wife,' *-ua* = ' with ', ' and '.

[C] 1. *lauma*: a mistake for *lama* or *lau* (?); see above, b 2.

2. *ifaaiari*: *fa* (causative prefix) + *aia* (negative, ' not '): ' could not find.'

3. *anguema*: probably this also is a question with *iafaua*.

In the pidgin-English paraphrase the *nitu* tells them they need not have eaten the food unless they chose; and they should not have run away.

4. *sana kanegaua*: ' she and her husband . . . '

The food mentioned in the tale must be the *tamari*, the food put with a dead body at its burning (see ' Death Rites ', § 2c).

62 Foifoiti

Foifoiti is the name of the old woman.

1. *hamata*: this should be *hamataang*; the suffix for place-whither is used with common, but not with proper, names.

2. *oiafaua*: why? wherefore?; the word *-afaua* here has its verbal prefix agreeing with that of the main verb.

3. *haifaifogali*: ? *faifogali*; probably a mistake.

4. *gau*: this = *ga*, the *u* of the following word being sounded with *ga*.

5. Baoi put in after *ilefe male* the following words: *' ō irekoota ' iua* = ' Yes, that is all right ' said (the grandchild).

6. *mamate saraata*: verb. substantive of *mate*, and denotes habitual action: *-ata* is here suffixed to the possessive.

After *mamate saraata* add : *kakanega saraata* = we become old (Baoi's addition).

7. *Somana* : may be an unusual form of the customary ending to tales ; but it is more likely to be a mistake of mine for *somanana*.

We have here the account of the Origin of Death.

Baoi remarked :

Ape efulau [1] *fabiuna ape takanega* [2] *tapoporofaulu* [3] *sara. ifulau fabiuna ga kakakanega* [4] *sara.*

That is :

' If her grandchild had not been afraid, we should not get old, we should be (ever) youthful. Her grandchild was frightened, therefore we get old.'

And again :

ape efulau ape tamamate sara.

That is : ' If he had not been afraid, we should not be mortal.

' Jack ' of Faleta observed : ' Suppose he no fright along grandson then he young fellow ; and he no die ' ; and black men would not die.

If the grandchild had not been frightened, men would have got everlasting youth by taking off their skins.

I was told by blind Bitiai that Foifoiti is a Mono *lagalagala*.

He said :

peu ga atele angiisang [5] *ga ulilina atelea. lale iisang ga ulilina atelea.*

That is : ' There is the river where she threw her skin into the river ; when she threw her skin into the river.'

The *atele* is in Mono : it is called Mẽokoía. This is a stream in the bush which runs into the Palusua river.

The Palusua runs near Magoa village, and comes out into the sea at Mauri, a stretch of land (on which is a big rock) between Patu Tegese and Toloko.

63 Aiaiti Ofa

Note reduplicated form of *aiti* : and no prefix (lit. ' cum cavo fornicabatur ').

1. *enagagana* : the future prefixes (*enalapu*, etc.) denote repeated past action. In the pidgin-English paraphrase by Mule he did these actions on two days.

[1] *e-* : the prefix for an unrealized hypothesis ; 3. pers. sing.

[2] *ta-* : is the same prefix, 1. pers. pl. inclusive. One would have expected here the verbal subst. (*takakanega sara*) ; but we have the simple verb.

[3] *ta-* : as in the preceding. *porofaulu* = ' a young man ' ; here it is a verb in the verbal substantive form.

[4] *kanega* = ' an old man ', plural *kakanega* ; here we have the plural form together with the reduplication characteristic of the verbal substantive.

[5] *angiisang* : the prefix *ang-* is the relative ; *ang-* . . . *-ng* (indirect object) = ' into which '.

2. *enafaio iana* : in the pidgin-English paraphrase the man gives fish to the stone.

3. *male* : the meaning does not demand this word here. (But *male* seems occasionally = ' then ', ' next ' : as in 39a *isiai male*.)

4. *agai* : a cry of pain.

5. *totogu* : the joke is that he said this, and not *utigu*.

Homo cum rupe fornicabatur quia ei mulier non erat. The tale is of a man of Lofan, a point close to Faisi in Alu, where there used to be a settlement. We may probably look on it as based on fact.

64 Dudueri

[A] 1. *au sana* : verbal subst. = ' his staying, stopping '. A common expression in the tales. Here can be translated by ' once upon a time '.

2. *emiaelima* : = *emia* (verb. prefix, 2. plur. fut.) + *eli* (dig) + *ma*.

3. *emiagaloama* : *galo* (to bring) + *-ama* (another form of *-ma*).

4. *kiniua* : *kiniu* + *-a* ; the suffix *-a* denotes place where or whither ; also nearness. After final *a* it is *-ang*. (See c 1, below.)

5. *Magusaiai* : after proper names of places the suffix *-a* is not used to denote place where or whither ; the place-name standing by itself gives this meaning : see note c 11 below.

6. *leana* : *lea-* (name) takes always a possessive suffix.

7. *fagafuli* : *fa* + *gafulu* (to come to an end) : *fa-* is the causative prefix, which may be used with a great many verbs. (*gafulu* : the simple verb is perhaps not used in the form *gafuli*.) *fa-* may also be written *ha-*.

8. *fasafili* = *fa-* (causative prefix) + *safili* (= to come, arrive).

[B] 1. *irifosema* : *fose* = to paddle a canoe ; *-ma* = hither.

2. *tapoina* = much, many, several, all. *tapoi* = to be plentiful ; *-na* is an adjectival ending.

3. *ihamako* = *fa-* + *mako* (to be boiled, be cooked).

4. *irigaloma* : notice the suffix in the form *-ma* ; whereas above it was *-ama*.

5. *andreagaloama* = *an-* + *drea* (pref. 3. pl. fut.) + *galoama*. The prefix *an-* (*ang-*) is used to give a relative meaning to verbs and other words : *tiong angiroro* = ' the man who saw it ' ; *tiong ansana saiga* = the man whose garden it is (*sana* = his).

6. *dehautupi* : *utupu* = to sink (intrans.) ; *fautupi* = to make to sink.

[C] 1. *famataang* = *famata* (village) + *-ang* (hither ; denotes place whither : see a 4 above).

2. *itataposa* : was broken up. The usual prefix denoting a passive state is *ta-* : here the reduplication probably has a reference to the canoe being in *many* bits. Reduplication, in general, denotes plurality or frequency.

3. *iafaua* = why ? ' Why ? ' is translated by *-afaua* with verbal prefixes, which may either agree with the verb, or be in the 3. pers. sing. past. Here we might have *angafaua*, the 2. pers. plur. past prefix.

4. *amfautupi* : *am-* (or *ang-*) is the verbal prefix 2. pers. plur. past.

5. *haipaiteang* : *hai* (verb. pref. 1. pers. sing. past) + *paite* (to be angry) + *-ang* (pronoun, 2. pers. plur. ; object).

6. *haikahuruuta* : = *hai* + *kahuru* (to be angry) + *uta*. The suffix *-uta* (*-ata, -ita, -ota*, according to the preceding vowel) may be added to verbs, or not ; apparently it does not affect the meaning, but merely is analogous to a cognate accusative.

7. *iua ga* : the enclitic *ga* is constantly found after the first word of a sentence and is often hardly to be translated ; it is analogous to the Greek *de* and *gar*. Standing as the first word in a sentence it = ' therefore '.

8. *itaupong* : *-ng* here is probably the pronoun direct object.

9. *isale aloaga* : ' the *aloaga* kept alive ' : the other food died.

10. *ea* : ' the, this, that ' ; another form is *eang* (*eang Dudueri*, above, b).

11. *Piogai* : note the proper name does not take the suffix *-a* to denote place where : see note a 5 above.

12. *iua. isoma* : the standard ending for a *lagalagala* (tale) : *ua* = to say. Here *iua* perhaps = ' he (the teller) has spoken ', or is it a passive ? *isoma* = ' it (the tale) has ended ', or, ' he (the teller) has finished '.

13. *somanana* : this and the two preceding words very commonly end the tales. *somanana* is a much used expression to denote ' that is all ', ' that is the end ', ' that is over '. *soma* = end : *-nana* either (1) = ' it is ' ; or (2) is a reduplicated *-na* (of it) ; or (3) is *-na* (of it) + *-na* = ' it is '.

65 Soi

[A] 1. *Soi* : as a common term this word has two meanings : (1) orphan ; (2) commoner, opposed to *lalaafa* and *mamaifa*. Here the stress is laid on the first meaning.

2. *iriaroaro* : reduplication showing plurality of objects (' canoes ').

3. *enasafili* : the future prefix shows repeated past action ; so *eriaroaroi*, *eriapoili*, *eriaiing*, *enatai*, etc.

4. *eriapoili* : *poili* (elsewhere written *poele*, which may be taken as the standard form) denotes (as substantive or verb) ' a grossly insulting expression ' (as verb ' to use such an expression ') like those which are to be found in this text. I use the word ' curse ' for convenience. The *poele* is discussed in the Sociology (' Justice,' §§ 1–6).

5 *'nkana* : probably this should be *'nkang* (the *a* following being twice heard) ; unless it = *'nkang* + *a*, *a* being the suffix denoting ' where ' or ' whither '.

6. *aiaitiai em* : evidently a *poele*. It is a verbal subst. (= *aiaitia em*) : the final *i* in *aiaitiai* is due to the *e* sound following (so also in *aiaitiai eng*, below, in n).

7. *irifavabuutiafaata* : *babautu* = ' to be left helpless, without means ' (see 1c). *fababauti poele* seems = ' expose someone to curses '.

8. *egutai* : generally in the form *egutaieng*.

[B] 1. *onafataling* : it seems as if the meaning here were ' if you want to recognize '.

2. *italasi* : *talasi* = ' to chop with an adze ' ; *alasi* and *alasa* are other forms.

[D] 1. *asama* : a creeper whose bark is used to tie canoe-planks together (see the Technology).

2. *peu* : here seems = *beampeu*, ' thing.'

3. *sama* : this is *sang ma* (' you bring it here ').

4. *tufalaang* : as verb *tufala* = ' to get *tufala* ' : *tufala* is a canoe-plank : *-ang* is the suffix denoting purpose. For this and other canoe-making terms found in this text, see the section on Technology.

5. *iasamang* : *asama* as verb = ' to put *asama* through the holes in canoe-planks '. The *ng* is object, or perhaps denotes indefinite place where. It is not clear from the text whether it was Soi, or his grand-

mother, who did these various tasks. *sarumu* (?) = ' to tie the *asama* ' thus threaded. *iriasaasama* (or *iriasama*) = ' several (two or more) put *asama* through '.

[E] 1. *galugalu em* : *galugalu* = ' to crunch with the teeth ' (cp. 6c). The *em* is of the same nature as *aiaitiai em* (65a). Note the *poele* is here cannibalistic.

2. *afarai* : the name of one of the planks in a canoe.

3. *isupu* : *supu* is an uncommon word : *gafulu* is generally used.

4. *kiniu* : all the people were canoe-making, too. It must be assumed that they made more than one (so it is in my pidgin-English version) ; so that perhaps we have here a collective use of the word *isupu*.

5. *tita* : here has the generic force of ' caulking ' (as verb = ' to caulk ') for putting between the planks. In its ordinary use *tita* is specialized to denote the fruit of a particular plant now used for this purpose. The men in the tale used mud or clay (*meo*).

[F] 1. The notes say that Soi goes and brings back a leaf for his grandmother to show him whether it is *tita* : the words ' *h———m . . . mafa* ' are said to be spoken by Soi. It therefore seems that *onagagana . . . onagaloma* should be *hanagagana . . . hanagaloma* (' I will go . . . and bring back ').

2. *sito* : the stern- or head-piece of a canoe. (Here perhaps the meaning is the end-piece of *a* canoe, of some other canoe.)

3. *basi* : seems to be an adverb : = ' catching hold of ' (see 49 c). Soi was in ignorance of all canoe matters till his grandmother showed him about them.

4. *saori* : he brought back the (or, several ?) root (*lamutu*) of the *saori*-tree ; the *sito* is made from this root.

[G] 1. *totona* : = ' true ', of an assertion. Here it either = ' that is right, true ' ; or ' true, real, proper '. In the latter case *tetona* would be the object of *oigaloamaata* (= ' you brought back the right thing ') which is the translation given. If we in translating leave the stop after *totona*, we should have : ' Yes, dear, that is so : you have brought it back.'

2. *meo* : probably an instrumental, ' with *meo*,' as *kafako* in h, below ; see note h 1.

3. *angan eng* : we seem here to have a reduplication of *ang* = ' to eat '; the whole being the verbal subst. Evidently this is a *poele* (cp. above, note a 6).

4. *makotoaang* : *makotoa* is a piece in continuation of the *sito* : on it the *beku* (carving) is put at the head and the stern. As verb it = ' to get, or make, or put on, the *makotoa* '.

5. *irimakotoai* : ' put on, made, the *makotoa*.' The *i* is probably an indefinite object akin to the cognate accusative (or it may be ' it ' = ' the canoe '). So above in *irisitoi* (f), *irititai* (g).

6. *beku* : the carving at the head or stern of a canoe.

7. *iripisoko* : *pisoko* = ' cut off a young branch from the old creeper ' (*avesolo* and *asama*).

8. *male* : here = ' then ', ' next '.

[H] 1. *kafako* : ' with *kafako* ' ; the word standing by itself having an instrumental force. Cp. above, *meo ititita*. *kafako* is the bark-strips of a banana-like tree ; see Tale 35.

2. *irioloolomo* : syllabic reduplication from *olomo*, stressing a plurality of subjects.

3. *taufena* : adjective = ' that has fallen a long time since ' of a tree. (*taofe, taufe* = ' to fall '). We must understand ' there was '.

4. *avesolo* : a creeper, from whose inner bark the fibres for making string are got.

5. *ilesolo* : the bark of the *avesolo* had rotted away, so that the fibres inside used to make string were left.

6. *kaliso* : this is a fish-species, which has teeth projecting on each side : these got foul of the *avesolo* fibres. Soi cut the *avesolo* off and took it with the fish hanging to it to his grandmother.

7. *ionai* : *ona* has a passive meaning, ' to be caught,' ' to be fast.'

8. *avesolonaua* : ' *avesolo* and all.' Here the unusual use of the possessive suffix *-na* gives the idea of closeness, intimacy : *-ua* = ' with ', ' and '. Cp. *fitokona* in 42k.

[K] 1. *peunana* : here = ' that is it '. *-nana* as suffix has the force of the verb ' to be '. Probably *peu* = ' the thing '.

2. *rekona ga avesolo* : = ' *avesolo* is good ' or ' it is good *avesolo* ' ; perhaps the second meaning is to be preferred.

3. *iriloi* : *loi* = to roll the strands of fibre with the palm of the hand against the leg.

4. *imauti* : the canoe got ' watertight ' or ' strong ', the *tita* having hardened.

5. *tapong* : this word has the meaning ' substituted for ', ' in the stead of ' : here it means ' acting as ', ' doing the work of ', or simply ' as ', ' for '. *biluau* (' like ', ' same as ') was given as equivalent to *tapong*.

6. *aulu* : this word denotes (1) a certain species of bamboo, apparently also called *bena* ; and (2) the arc-frame which makes the upper part of the *sorau* fishing-net (see Technology), and which is made only from the *aulu* bamboo. In this sentence in the text *aulu* has each meaning in turn.

7. *eala* : a tree from whose wood *makomako* (Jew's harps) are made. In the tale it is superseded by *aulu* for *sorau*. The *eala* wood is no good (*paitena*) for *sorau* ; it is not strong (*abu imauti*). Bamboo is strong.

8. *aulu tuatua* : in pidgin-English this was given as = ' *aulu* true '. It seems to = ' the right kind of *aulu* (framework) '. It was remarked : *eala paitena. Soi sana aulu tuatua* (' *eala*-wood is no good : Soi's *aulu* is the right (true) one ').

[L] 1. *iripoili* : note how the following question (' which is your village ') seems to be in itself a *poele*. The question seems to = ' What are you doing where you are ? '

2. *amagafulu*, etc. : ' when we men all go ' to fish, what will you do left behind ?

3. *irisifali* : *sifali* = ' to make an offering to one's *nitu* (the ghost to whom one stands in a specially close relation) on behalf of something by putting food in the fire '. Here the men made offerings on behalf of their canoes, each for himself.

4. *Soi eaang* : ' Soi's ' ; *eaang* is the possessive of the demonstrative adjective *ea* ; and here = *sana*, ' his.'

(Possibly we have really *Soiaang* possessive to *Soi*.)

5. *Minomino* : a proper name.

6. *salesalee* : reduplication stressing plurality of subjects ; so *irilefelefe* below (m).

7. *itapupusu* : *ta-* is the passive infix. Note the singular prefix : the canoes seem to be referred to collectively ; just before we have *irienaena, irifosefose*, where the reduplication points to plural objects. Probably in *-pupusu* we have syllabic reduplication, which serves to denote plural subject. The men's canoes broke up because the mud-caulking got softened in the water.

8. *isalee*: seems = 'paddled ahead of them', 'won'. To be distinguished from *sale* = 'to be alive'.

[M] 1. *iafaua*: 'what is there about' your canoe? 'how is (your canoe) made?'

2. *ipaite*: 'have gone wrong,' 'are useless.' Note again the use of the singular prefix.

3. *Soi eaang*: see above, l 4.

4. *iripepele*: 'to go fishing with *sorau*.'

5. *murimuria*: another form of *murimuri* = 'after', 'behind', 'last'.

6. *onakato*: *kato* = 'to hold the *sorau* so as to make a ring of nets surround the fish. See description of Fishing in the Technology. The meaning of *murimuria onakato* seems to be: 'you come into place last in the ring.'

7. *irisegoroma*: *segoroma* = 'to go inside the *kato*-circle and beat the water with sticks so as to frighten the fish into the *sorau*'; see Technology. Here the subject evidently is 'some of the men'.

8. *ipopoati*: note the singular prefix, although *iana* is almost certainly plural. But we have the syllabic reduplication, which serves to denote the plurality of subject: cp. *itapupusu* above, l 7.

9. *imauti*: 'held strong,' 'held good.'

10. *afana*: 'what is your *sorau* (made of)?'

11. *igaloiai*: here is the suffix *-ai* = 'away'.

[N] 1. *tavali*: a wooden staging over the fire.

2. *irifailua*: *failua* = *fa elua* = 'to do again a second time', 'repeat', 'renew'. This time they went in Soi's canoe.

3. *ona'nkotoa sang*: 'keep hold of'; Soi was to hold the canoe where they had gone to fish, while the men went off fishing. The *-a* suffix is that often found with the verbal substantive.

4. *buoto*: a fish living in holes in rocks.

5. *egu*: note the form of the possessive, as referring to something to be used for food.

[P] 1. *ea elua*: note the numeral *elua* used with *ea* = one, so that it becomes a substantive proper (= *elua*); so *ea episa* = *episa* = three; and so on. The men were left cut off on a reef owing to the canoe drifting away.

2. *baoi*: though we have a singular verb, yet the sense evidently is more than one, an indefinite number of sharks in all these places. Perhaps we may say we have a collective use of *baoi*. Cp. below, v 1.

[R] 1. *lafulu*: 'ten': *ea lafulu* is an alternative form, and probably more usual: with this cp. the last note but one.

2. *osompeura*: 'all of us,' probably stronger than *tapoina* with which it is here used: *tapoina* = 'many', 'all'; in fact its use is practically the same as the logical 'some'. *osompeu-* takes the possessive suffixes for the different persons; just below we have *osompeuria* = 'all of them'. *osom* may be used alone = 'all'; *osompeura*, etc., literally = 'all our (etc.) things', or 'all the business about us etc.'

3. *enalilaong*: *lilaong* is assumed to be an active verb = *'nkoti*; *ena-* having an indefinite plural force. It possibly, however, has a passive meaning ('if some be caught'). The men were to go now in a body so that some at least should escape to reach the canoe.

4. *osompeuria*: see note 2, above.

5. *itivona*: the adjective *tivona* with verbal prefix; 'was left alone.'

[S] 1. *amifaluuio*: *faluu* = 'not to kill', 'to spare'; *-o* = thee; *i* is euphonic. But probably *faluu* here = 'to be sorry for' Soi; as he

has been *poele* by the men, whom the sharks have killed as a punishment (see ' Religion ', §§ 37, 43c).

2. *aromana* = *aromang* (our backs) + *a*, the suffix denoting where.

3. *amafatete* : ' will lie close together ' : perhaps *tete* is the same word as *tete* = ' a ladder '. The sharks put themselves close together for Soi to stand on them.

4. *siburi* : generic name for a conch-shell used to wind. There is a particular kind called *siburi Soi* (Soi's conch-shell).

5. *regaganang* : note *-ng* suffixed to *gagana*, merely denoting vaguely direction.

[T] 1. *irifatagi* : *tagi* = ' to come near ' ; *fatagi* = ' to bring near '.

2. *kakanega* : plural of *kanega* (= husband).

3. *irifatulu* : causative of *tulu*, to go ashore.

4. *isalindri* : in sense this should come after *Mabuala* . . . *ifonu baoi*.

5. *Mabuala* : a spring coming out by the shore and running into the sea at the foot of the hill Diki (or rather Soia) (see the account in the Religion, viii, in the Sociology) ; perhaps the ground has changed somewhat since the time of this tale. *matana* denotes a passage through coral (such as the one here kept open by the fresh water). Diki is a hill (*olo kanegana*, ' big hill ', it was called) by the shore. Perhaps also *diki* as a common substantive = *olo kanegana* (' a great hill ').

6. *baoi* : ' (was full) of sharks ' : note the substantive used absolutely to denote contents.

7. *emiaauau* : the reduplication is probably with reference to the great number of sharks : (unless it is to denote a lengthy stay).

8. *asu* : to offer betel etc. is the standard act of hospitality.

[V] 1. *ifagafuliri* : the sense here is rather plural : but note the singular prefix : perhaps *baoi* is collective, as in b.

2. *paitena* : here has rather the meaning of ' lowly ', ' of no account '.

3. *rekorekona* : perhaps a plural for *rekona* : or an intensifying form. However, we have the verb *rekoreko*. The meaning here seems to be ' proper ', ' of some account '.

4. *alai emiadoroiri* : *alai* = *ala*, the *e* in the following word being heard as a diphthong, and then in its own place. Here *ala* = *bilogeai*, ' bye and bye '.

5. *iaui* : the suffix *i* is here indirect object = ' there '.

6. *ilalaafa kanegana* : the substantive and adjective together are made into a verb : ' he became *lalaafa kanegana*.'

66 Bego Tanutanu

The word *tănutănu* is a reduplicated form of *tāno* = ' to make ' : the vowels in the reduplication undergo a shortening. The reduplication denotes plurality of the object ; and the word is a substantive in apposition to Bego : = ' the maker of many things '. The same epithet is applied to Soi.

A like shortening of the vowels is seen in *nāga* = to roast (one *baleo*, etc.) ; and *năganăga* = to roast (*several baleo*, etc.). So *fela* = to cut up ; *pora* = to roast (one thing in each case), while *felafela*, *porapora* = to cut up, or roast *several* things ; in these cases, too, probably the vowel in the reduplication is shortened.

[A] 1. *peta leana Lofang* : *peta* in apposition to *saiga* : *peta leana Lofang* = lit. ' the ground its (= whose) name is Lofang.' Lofang is still the name of a piece of land near Faisi, which lately (1909) was being cleared

by Europeans. It is at the point forming the N.W. boundary of the big bay behind the Government station at Bambagiai. Bego's garden, I was told, is still to be seen at Lofang (Lofan).

2. *fama* : ' eldest son or daughter ' : as adverb = ' first '.

famuri = ' the youngest son or daughter '.

3. *enagagana* : this, and the following future prefixes denote repeated or habitual past action.

4. *enasupi* : *supi* = a bamboo comb worn in the hair. As here, it perhaps denotes ' to put a *supi* in the hair '.

5. *enafotu* : ' go back home ' from the garden. Literally ' to go down '.

6. *bakele* : here we have a verbal use without a prefix.

[B] 1. *dreaeguegutai* : this verb = ' to call " my dear " ' ; the syllabic reduplication probably is frequentative or multiplicative. Or we may have a reduplication of the possessive to denote special endearment, like *egu manaigu* in 71c.

2. *levana* : a shoot or cutting for planting : *leva* = ' to plant ' ; the *-na* is really a possessive suffix.

3. *tugafanaua* : ' with the ashes of him ' (lit. ' with his ashes '). Note the possessive suffix *-na* (his) used here ; *-ua* = ' with, and '.

Cp. *avesolonaua*, 65h.

4. *egutai* : *egutaieng* is a more usual form.

[C] 1. *iripekoma siete* : ' came there to buy food ' ; lit. ' chose to go there (*ma*) to buy food.' *siete* = to buy food.

2. *olea hamata* : ' the people of the village.'

3. *beampeu* : ' things,' ' goods,' to pay for the food.

4. *iritele* : ' gave ' them, ' paid them over,' for food.

5. *imai* : the notes say : ' was afraid ' (having no food) : but I think *mai* rather has the meaning of ' to be ashamed ' ; (see the section on *poele* in the Sociology).

6. *natumiaang* : possessive of *natumia* ; apparently the suffix of direction (*-ang*) is omitted, probably to prevent repetition. Or is it possible that *-ang* is the suffix of direction, the possessive being omitted owing to the number of *a* sounds.

7. *iagala* : ' grow up ' wildly, ' run wild.' *suala* above (b) denotes ' to grow up uncared for ', ' grow up of itself '.

8. *piloa* : the *taro* plant ; *kokong* denotes the root (*lamutu*), which is the part used as food.

9. *kokorino sara* : here *korino* = ' to make a mistake ', ' be mistaken ' ; (not ' to lie ').

[D] 1. *mafaiaang* : another word for *sagu* = ' my '. It is composed of *mafa*, the personal pronoun, and *aang*, a form for the possessive suffix. The *i* is euphonic, to differentiate the two *a* sounds.

2. *isolo* : that is, some were rotten through not being eaten in time ; there was plenty. The singular prefix shows a collective use.

3. *ea* : indirect object ; ' with him.'

4. *ea* : perhaps this is the indirect object of reference ; with *peu* = ' he has one ' (lit. ' for him there is one ') ; but the exact force is not clear. In the next sentence, *ea . . . porong*, *ea* is the indirect object of reference (' to him there is . . . ').

On the other hand perhaps *ea peu* = ' this man ', so that *ea peu ea ga saiga porong* = ' to this man, to him, there is a garden ', that is ' this man, he, has a garden '. This is the interpretation which seems to be given in my notes. (*ea peu* would be object of reference.)

5. *porong*: *poro-* with pronouns suffixed denotes possession: *poronafa* = I have; *porono* = thou hast; *porong* = he has. *poro-* is probably the same word as *poro* = 'come into being'.

6. *defaiasi*: causative of *iasi* = 'to get angry'.

7. *keroai*: a wild variety of taro: the leaf is still eaten, boiled. Bego cursed the taro in his garden and turned it into *keroai*.

8. *toitoi*: this may be the vocative in the reported speech. As taken here in the text it is the indirect object after *iing*. The *kalola* is a banana-like plant, but bigger. It has a very hard fruit, which would only be eaten in the times of greatest stress (as in the Mono wars in the time of Bagara).

[E] 1. *imenika*: 'became plenty (*tapoina*).' The corresponding verb would be *itapoi*: another equivalent for *imenika* is *imaramaraka* (note *maraka* = 'any winged creature'). We may therefore assume that *menika*, *mara-maraka* are equivalents of the adjective *tapoina* = many, much.

alapa, we see from the singular prefix, is used collectively; so *toitoi*, *kokong*. The meaning is perhaps that when the *magota* found the garden first, he moved on and made another, which she again found. Perhaps, too, *magota bilogeai ala igagana* (just above) = 'presently an old woman went to find (his garden)' and found it.

2. *ifaluuiri*: 'spared them'; perhaps causative of a verb *luu*. *ifaluuiri maleri* seems to be a mistake for *ifaluumaleri*. The word *faluu* is seen again in the exclamation *faluu sang, faluu sana*, etc.

[F] 1. *onagagana sama*: = *onagagana sang* + *ma*, 'do thou come here.'

2. *enaiing*: must be a mistake for *pinaing* = 'thy footstep'.

3. *lefelefe sana*: note for the verbal substantive a reduplication of the whole word instead of syllabic reduplication (*lefelefe*).

4. *igagana*: Bitiai's account in the text of the wanderings is wanting in clearness: compare, too, the account given elsewhere (Sociology, Religion) based on this text and on a pidgin-English version. The pidgin-English version differs somewhat from the present text.

In going from Alu to Fauru Bego used a canoe (probably at each crossing); and an old woman and her grandson went with him (at each crossing ?). They very likely are the two who occur elsewhere in the tale (cp; below, h, note 1).

The various incidents referred to in the text can be taken to have happened on one or other of the journeys to Fauru.

5. *butulu*: 'a reef' or 'reefs'. This is perhaps the same as the reefs mentioned below (cp. g 6).

[G] 1. *Kamaliai*: a stretch of land by the sea in N.W. Alu, or the point. The latter is wrongly marked Moaila on the chart; Moaila is opposite in South Bougainville.

2. *iselo*: 'boiled,' 'heated by boiling.' He then threw them away in the bush. We probably have a reference here to some of the igneous rocks standing in isolation in the neighbourhood of Kamaliai Point.

3. *pinaina*: the place of both Tanutanu's footprints in Fauru is at or near Siniai: and is called *Tanutanu pinainaang* ('at Tanutanu's footprints').

When Bego jumped from the canoe (on this occasion ?) the old woman and her grandson were capsized in the canoe and died. He jumped on a rock and made a footprint, then took another step leaving no footprint; then another step, leaving a footprint. He pierced a hole in a stone which blocked his way (cp. note 8, below).

4. *ielualefe*: 'came back twice' to Fauru: note *elua* adverbially infixed. Or, rather, *ielualefe* = 'came back a second time' or 'went twice' is to be preferred.

5. *atele* : a small river in Fauru called Solasolababana. (But Baoi said he did not make a river. This may be an exploit by the *nitu* Bunosi.)

6. *itogori* : ' he pulled up reefs ' as he pulled up his stick. *butulu* denotes here several reefs. The name of the reefs is Kombetuai.

Bego propelled the canoe by standing up and pushing with his stick on the ground. Where he pressed with his stick *butulu* (reefs) came up ; there had been deep water before these reefs came up. Then Bego walked along the reefs to land. Kombetuai is near Tomoa (called Kiso by Europeans).

7. *enaisila* : perhaps a mistake for *onaisila*. With this cp. Bego's words in 70.

8. *ipau* : *pau* = ' to transfix ', ' to spear '. Here he made a hole with his staff (*kaiela*) through a rock which blocked his way. He then walked through the hole. The name of this hole made by Bego is Dokatia Kirikong ; it is near Tomoa. It seems to have been made at the same time as were the footprints (cp. note 3 above). Probably Dokatia is from *rokati* = ' to pierce through '.

9. *igaganama* : ' came back here,' to Alu.

10. *felafela* : note form for the verbal substantive (cp. above, f 3). Perhaps here the reduplication for the verbal substantive has this form, as being taken from the reduplicated form of the verb, used to show a plural object (' pigs ').

11. *au* : ' be,' ' become,' ' stay ' ; *tia* an adverb which cannot be translated ; it adds little or nothing to the meaning.

12. *ipatu* : ' turned into a stone ' ; the singular, either because one pig only was being cut up, or else a collective use.

13. *Olavoko* : name of a rock on the sea at Kamaliai.

14. *meapatuuta* : *mea* as infix gives a plural meaning to the singular prefix, as in *enameafelafela* (3h) = ' they cut up '. Here it is used in the imperative = ' you all become stones '. These stones or rocks are near Olavoko.

[H] 1. *emianuasiafa* : ' take me in a canoe.' This is spoken to an old woman and her grandson, who alone are left at Kamaliai ; all the men having been turned into stone. Perhaps these are the same that used to come to get food in his garden in the bush.

2. *taposana* : adjective with the ending *-na* : *posa* = ' to break ' ; *ta-* is the passive prefix.

3. *ala* : here equivalent to a conjunction, ' when,' ' as soon as.'

4. *fanatikoni* : ' I will look down at it ' : probably has a specialized meaning.

5. *igagana* : according to Baoi, Bego walked from Fauru to Buim, a journey which is not mentioned in this text.

6. *Funiki* : there seems to be a certain confusion between the names Funiki and Funikiai (for the *nitu* only, probably), and an indiscriminate use ; but the latter is probably really the place, and Funiki the personage. Funiki was a *nitu*.

7. *irifangkafuruai* : *-fang-* is the reflexive infix.

The suffix *-ai* is untranslatable : perhaps it is the same as that so often found in names of places, and with a verb, analogous to *-ng*.

8. *Sameai* : a district in Buim west of Tonolei and near Tekurai ; it is about a bay (*marigu*) of the same name. It is not inhabited now ; probably there was once also a village here of this name. Sameai is also the name of a river (*atele kanegana*) in Buim, presumably in the said district.

[K] 1. *irifandaroi* : *daroi* (*daro* ?) is used only of a *man* being angry :

sila is used of a woman ; while *kafuru* is used of either sex. *-fan-* is the reflexive infix : ' with one another.'

2. *ilafai* : *lafa* denotes ' to hit with a club '.

3. *Funikiai* : probably name of the hill, and *oloa* in apposition. If Funikiai is used as the name of the *nitu*, then the translation will read ' Funiki (Funikiai) went to (or, up) a hill '. The hill where Funikiai (Funiki) went is called Funikiai ; and is in Buim, near the river Sameai (see above, h 8).

4. *itilo* : *tilo* in turtle netting is the term used = ' to stand up in a canoe and look for a turtle's head '.

5. *doroio agu aku* : these words (or the two latter) are in Old Alu ; in Mono they would be : *doroio* (?) *sagu au*. (They are spoken by Funiki.) O.A. *agu* = Mono *sagu* ; O.A. *aku* = M. *au* (the enclitic, untranslatable) ; *doroio* seems to be both O.A. and M. ; but there is here no syllabic reduplication.

6. *auasolo* : Mono ; in Old Alu would be *kaukasolo* (= ' not yet ').

7. *igagana male* : here Bitiai had : *inasi ga Moaila. ' enagepiafa ' iua* ; which I was told afterwards to leave out here (see below, l).

8. *itupa* : perhaps the same word as *tupa* = ' to feed an animal '. Apparently here *tupa* = ' to make a hill of somewhere '.

9. *Patupatuai* : is a hill (*olo*) in Buim on the sea ; the Catholic mission has a station thereabouts. Note in many of these names how the ending is *-ai*.

10. *enagepiafa* : *gepi* = ' to hide ' ; it is used here of a point as a man goes round it. Also *gepi* = ' to stand in the door of a house and look in ' (see 60a).

[L] 1. *auasoloa* : another form of *auasolo* : the *-a* is probably the suffix for ' place where ', as in *murimuria*.

2. *Moaila* : a point (*laina*) in Buim opposite Kamaliai ; in the charts it is called Moila, and wrongly put in Alu.

3. *inasi* : ' pulled out ' so as to make of it a point.

4. *igepe* : final *e* and *i* may be hard to distinguish : I assume *gepi* to be the true form.

5. *Funiki* : Funikiai (Funiki) turned into a stone or rock, which is a big white one on top of the hill called Funikiai, and can be seen from the sea. *tivona ipatu* (' he turned into a stone of his own will ') ; probably at this point in the tale. The rock or stone is called Funikiai, too. *abu ikafurung Tanutanu. tivona ipausape ga Funikiai.* ' Tanutanu was not wrath with = him : Funikiai became a rock of his own will '.

6. *iloana* : *loana* = ' to go walking along the shore ', not at random, but with a purpose.

bakebakele = ' to walk in the bush, or on the shore ', at random. *loaloana* is the name of the action of *loana* (?), ' a walk along the shore.'

7. *Kureke* : a river in Buim : also the name of a village (and stretch of land ?). The village, which was on (or, near) the shore has now moved away and no one is left.

[M] 1. *tuara*; : ' our *tua* ' ; group-kinship or blood-kinship (' grandfather ').

2. *fealau* : the interrogative ' which ? ' ' what ? ' : *fealau tuamia* ? = ' what grandfather of yours ? ' that is, ' I am no grandfather of yours '.

3. *emianavinavi* : *navi* = ' the groin ' : as verb = ' to get the gland in the groin swollen up '. The reduplication here is to express plurality of the subject.

The Alu natives are subject to such swellings (a boil forms, I think). I take this expression, as *emiafafanglapulapu* below, to be not a *poele*, but an imprecation ; see Sociology, ' Justice,' §1, note.

4. *gang* : a compound of *ga* ; = ' you ', emphatic ; = *ga* and *ang*.

5. *emiafafanglapulapu* : *fafang* is the reduplicated form of the reciprocal *fan* (*fang*) = ' one another '.

In *lapulapu* the reduplication is to point to the multiplicity of subjects ; or the idea is of the many blows given. In *fafang* the reduplication forms the verbal substantive (cp. *fafanguvo saria*, 27a) : the verbal substantive here probably indicates extension, ' you go on killing . . . '

6. *ifaukaimaleri ga aanana aavau Roai* : leave out these words of Bitiai's text : some others are also here superseded by the present text. Bitiai had left out some incidents.

7. *Roai* : there is a small river Roai in Buim. Here the name is of a former village, which was on (or near) the shore ; and has now moved away. It was presumably on or near the river.

[N] 1. *Kokoapai* : a *nitu*. Kokoapai is now a rock (*pausape*) in Buim by the river Roai : *Kokoapii ipausape tivona* (' Kokoapai became a rock of his own accord ').

2. *famata* : probably a mistake for *famataang*.

3. *mafa* : stresses the possessive, ' my own.'

4. *oiauuta* : *oiau* + *uta* (the suffix so often found in one or other of the forms *-ata, -eta, -ita, -ota, -uta*).

5. *irifanlapulapu* : *fan-* is the reciprocal ' one another ' : the reduplication of *lapu* denotes the frequency of the blows ; ' hit one another,' ' fought.'

6. *ena* : instrumental, ' with.'

7. *kore* : name of any clay pot, such as is made to-day in Alu and Buim.

8. *sana* : ' his ' = Bego Tanutanu's : note the position of the possessive adjective.

[P] 1. *Papara* : a place in the district of Siŭai (Siwai) ; there is now no village there ; the village has moved. See further Sociology, Religion, § 51a. Bitiai remarked that (apparently) Siŭai ' belongs ' to the *latu* (totem-clan) *baumana* ; and that its chief is Saveke.

2. *ara baporona bamata* : these words are in Old Alu. O.A. *ara* = Mono *sara* ; *baporona* = M. *faporona* ; *bamata* = M. *famata*. *faporona* = *fa* (causative) + *porona* : *poro* = ' to come into being ' ; *porona* is evidently an adjective = ' fruitful ', ' yielding ', though I do not remember meeting it by itself. In *baporona, bamata b* is the Mono *f*, and probably is better written *v*.

3. *anganaúnafa* : Old Alu. Its composition is not clear. Perhaps in Mono it would be *angenaauanafa* = ' (if) you speak thus to me ', or ' (if) you say thus to me ' ; the Mono word would be made up as follows : *ang* (verbal prefix) + *enaa* (' this ', infixed) + *ua* (' say ', ' do ') + *n* (euphonic) + *afa* (object, ' me '). Cp. *fanaenaaua* (1 k) *faienaaua* (1 l), *ananaua samia* (67q), and *amafauno* (76b).

As we have *fatiamako* following, *ang-* is probably the hypothetical prefix, 2. pers. plur. = ' should you do (say) thus '.

4. *so . . . mako* : these words should most probably be written *soa fatiamako*. *fa* is the hypothetical prefix for 1. pers. singular. *tia* = ' belly ' ; it can be infixed to denote certain emotions. *-tiamako* = ' be pleased ' ; *-tiapaite* = ' be angry ', ' be sorrowful '.

[Q] 1. *irisae* : note the term used, which is that used for going inland from a village or from the sea.

2. *iriau* : ' sat down ' (Bego and the children).

3. *inagatiri* : this and the next few words were added to the text as originally dictated by Bitiai.

4. *la'nkamia* : *la'nka-* plural of *'nka-* : *lapapa-* plural of *apa-*.

5. *belu* : *belu* as verb = ' to be hungry ' ; here it is used adverbially with *matena* = ' dead with hunger ', ' dying of hunger '. Cp. *ilaui tatagu*, 41 x, ' went at a run.'

6. *aroaro* : a kind of basket, still made in Buim. Here it is plural, but note the verbs to which it is object are not reduplicated.

7. *loe* : ' leaves,' i.e. to line and to cover the *aroaro*.

[R] 1. *poloiri* : must be a mistake for *iripoloiri*.

2. *aisa . . . baufu* : the text is somewhat different to Bitiai's original version.

3. *kape aina* : *kape* = ' take off '. *aina* is a particle which is here hardly translatable ; perhaps = ' just take off (the leaves) '. Distinguish from *aiina* = ' a little '.

4. *toa* : a pudding made from nuts.

5. *baufu* : a fresh-water fish found in Alu and Buim ; it is a general food in Buim, but is not so much eaten in Alu. The Buim people have no sea-fish, it was remarked, being bushmen. The name of this fish was added by the Faleta man ' Jack ' (see Genealogy), whose father had settled in Alu from Buim.

[S] 1. *an tia* : ' eat ' : *tia* is a particle which here is untranslatable.

2. *ara vaporona bamata* : Old Alu, see p 2, above (we have *v* = *b* in *vaporona*, *baporona*).

3. *uatiti saria* : *-titi* is a particle which seems to strengthen the idea of repetition or duration ; cp. 1g, *enagugufetiti sana*, and 81, *oilamilamititi*.

4. *inoiri* : *noi* compounded with objective pronouns = ' I (thou, he, etc.) cannot '. (In the 3. pers. sing. the pronoun is elided : *alipa enanoi*, 1d.) Its use is seemingly impersonal. Here *inoiri* = ' they could not ' go on, because of a fallen tree. See note t 1, below. For another possible meaning of this whole episode see the notes to the summary of the Tale.

[T] 1. *noiamimaata* : for *noi* see last note ; here no verbal prefix is used, but we have the suffix *-ata* : *-ami* is the objective pronoun, 1. pers. plur. exclusive : *-ma* gives the idea of motion.

The notes say that this is the name the children now gave to Bego : but this I take it is probably a misunderstanding.

2. *tuara . . . bamata* : by shouting this formula they could get to their mothers.

3. *ara . . . bamata* : see notes p 2, s 2, above.

4. *uatiti* : see above, note s 3.

[U] 1. *usiusi* : a bush yam (*alapa*), not used to-day for food.

2. *gaina* : = *ga* + *ena* (that) ; emphatic, and analogous to *gafa* (= I), *gau* (= thou), etc. *fealau gaina* = ' who indeed is he ? '

3. *iuama* : *ua* here = ' go ', ' come ', and is probably connected with *oa* = ' the wind '. Cp. *fina onaua*, 49 f.

4. *mani* : objective case of reference : ' to us,' ' for us.'

5. *kefaia* : either another name for *usiusi*, or some plant of the same kind.

6. *mamagota* : pl. of *magota*, ' old woman,' ' woman.'

[V] 1. *pisu* : *pisu boo toa* are either instrumental after *ifonu* (= ' it was full of *pisu* ', etc.) ; or they are subjects to *ifonu* (= ' *pisu* etc. abounded ') ; the former alternative is the more likely.

2. Bego *ipurasa*, that is, Bego here spat. *purasa* = 'to spit copiously'; *amisu* = 'to spit lightly'.

3. *saiga gau*: he brought a garden into being, saying: 'you (here) are a garden.'

[W] 1. *emiaan samia*: verbal substantive of *an* (to eat), with prefix; 'go on eating,' 'eat in future.' *an eria* just below is likewise verbal substantive, but with *eria* as as possessive adjective instead of *saria*.

2. *talapana*: 'without working,' 'without trouble.' An adverb or an adjective (note ending *-na*).

3. *ihaporondi*: *-ndi* (= *ri*) is here an ethic dative: 'for them.'

4. *Koriomu*: in the pidgin-English version Koriomu is a *nitu* and belongs to the bush. At this point in the text the men upbraided Koriomu.

5. *afaua*: note this word here used without a verbal prefix.

6 *korare*: perhaps an unprefixed verb.

7. *fanua*: object of reference: 'for the people.'

8. *peunana*: 'there is'; equivalent to *peu, peu ga*.

9. *gai*: *ga* + *i*, emphasized pronoun for 3. pers. sing.; analogous to *gafa* (I), *gau* (thou), etc. Here the *-i* goes with *Bego*. *gau* is found below, in aa. These words are evidently spoken by Koriomu's people.

[X] 1. *tanutanu*: 'a maker of things.'

2. *Begoaang*: 'to Bego's place' = *Begoa* + *ang*; understand *'amata*.

3. *irimarala*: *marala* also = 'to look up'; here it = 'to go to one place, leaving another'. They left Koriomu.

4. *itivona*: 'was left alone.' *tivo-* (= 'alone', 'by oneself') takes possessive suffixes. *tivogu* = 'by myself'; *tivong* = 'by thyself', etc.

[Y] 1. *uato*: here = 'what!' 'indeed!'

2. *ienaaua*: 'say thus,' 'do thus': *enaa* (this) + *ua* (say, do).

3. *alaimialaui*: note the coalescence of two words.

[Z] 1. *Begoaang*: see note above, x 2.

2. *fang*: seems to emphasize the pronoun: 'self,' '*ipse*.'

3. *anta*: probably *a'nta*, the relative *ang* + *ita*.

4. *tafantao*: *ta-* the hypothetical prefix, 1. pers. plur. inclusive. *fan-* is the reciprocal element, 'one another.' *tao* = 'to cook on hot stones'.

5. *omako*: *o-* is the hypothetical prefix, 2. pers. sing.

[AA] 1. *pausape*: is the generic name for 'stone' or 'rock'. *soipa* is a hard dark stone, probably igneous. *drale* is a hard stone, and white corallic ?). *bulilofo* is another kind of stone, soft and white (probably this and *drale* are limestone or corallic). I was told that the two latter look the same, but *drale* is in the bush near the shore, while *bulilofo* is found in the sea and on the sands. To-day *soipa* and *drale* are used for cooking, but not *bulilofo*.

2. *aimatu*: (wood) 'that burns a long time', 'that burns well', 'that does not go out'. Either a verb (*matu*) with relative prefix (*ai-*); or an adjective made up with the relative prefix. See below, cc, note 2 (*boloaputu*).

3. *nie*: a tree-species. Its wood burns slow and long, and is taken on bush journeys for cooking and for the pipe.

4. *dariko*: small firewood (thin sticks).

5. *moi*: *moi* = 'firewood'; as verb = 'to get firewood'; the *-a* denotes purpose.

6. *faofo*: 'leaves' used in stone-cooking.

[BB] 1. *maralo*: stones used for cooking.

2. *pipisiana*: *pipisi* = ' to tie up '. We seem here to have a substantive (= ' fastening ') used with a possessive suffix (*-na*): *pipisiana* = *pipisi sana*, I was told.

3. *ketau*: a species of creeper, which is not strong.

4. *ue*: the long creeper-cane, which is very strong; a kind of malacca rattan.

5. *irirule*: *rule* = ' to rake away the ashes ', from the cooking stones.

6. *famako*: as verb *famako* = ' to cook to a finish '. Here it is an adverb: = ' very much ', ' altogether '.

7. *aiinaŭ*: = *aiina* (adv., ' a little ') + *au* (the often untranslatable particle).

8. *iriupali*: ' put leaves on ' the stones.

9. *famako*: ' very much '; see note 6, above. They were told not to put very much leaves on Bego's stone-oven; but to put a lot on Koriomu's.

[CC] 1. *aiina*: seems here to be an adjective, ' small,' ' little.'

2. *boloaputu*: ' that does not burn long '; opposed to *aimatu* (aa, note 2). *aputu* = ' to go out ', of fire.

From the foregoing incidents we see therefore that there was to be a contest to see who would get cooked: Bego gives all the advantages to Koriomu. The one who got cooked would then be shown not to be the *tanutanu*.

3. *detaori*: ' cooked them on stones.'

4. *defaufiri*: ' covered them up.' ? compound of *fa* + *ofi*. Cp. above, aa, *faofo* = ' leaves ' used in stone-cooking.

5. *emiaisabairi*: ' shut them both up.' The infix *isa* denotes ' both ', ' the two '.

6. *deindi*: it seems to be Bego that speaks; unless we take *deindi* = ' they said ' (to one another).

7. *iporo*: *iporo ga drarami* seems = ' came forth as food ', ' came out (of the oven) in the shape of food ', and so *iporo ga boo, iporo ga pisu*. Or perhaps *Tanutanu* is the object of reference = ' food came forth for the *Tanutanu* ', or ' food came into being from the *Tanutanu* '.

[DD] 1. *ifonu*: ' it (food) abounded,' ' was in plenty.'

2. *gaia*: *ga* + *ea* = ' that ', ' he ', analogous to *gafa, gau, gai*, etc.

3. *fang*: emphasizes ' Bego ': ' Bego indeed we cooked.'

4. *lauiai*: *-ai* = ' thither ', ' to him '; the *i* in *laui* is probably euphonic only.

5. *gai*: *ga* + *i*, ' he,' emphatic; see note 2, above.

6. *maita*: the idiomatic and constantly used answer to questions: ' I (we) don't know '; often said in a kind of drawl.

[EE] 1. *tuamia*: used ironically.

2. *iritakeli*: ' took off the leaves '; it was only now apparently that they found the food.

3. *Begoaang*: ' at Bego's '; apparently we must understand. *maralo*, or some like word.

4. *maralo*: if we were to put a stop after this word, then *boo . . . tapoina* would = ' there was pig, *pisu*, etc.'

5. *Buka*: the island so called at the northern end of Bougainville, and probably the northern part of Bougainville as well.

[FF] 1. *Tauposa*: a district in the north of Bougainville by Buka.

2. *Burue*: a district near Tauposa.

3. *mani*: 'we,' that is, Alu, Mono, Fauru, and Buim people. We have here a distinction between cannibal peoples and non-cannibals. I was told that the Alu, Mono, Fauru, and Buim people ate pig at the feast. Then the people of Burue, Buka, Tauposa came along afterwards, and were told to eat Koriomu. That is why the one set is not cannibal, while the other is. A cannibal = *golugolu pipilua*; *pipilua* = 'a man's corpse killed to be eaten'. In Buka only those killed are eaten, not those dying a natural death; *pipilua* rather = 'the body of a man killed in battle', or 'the body of a man wilfully killed'; *pipilua* was described as 'pig belong Buka'. The dead body of a man that has died a natural death = *tiong matena, ulina matena,* or *matena.*

4. *name*: the sago-palm, from whose pith a food is made called *bia.*

5. *itanutanu*: either 'was', 'is', the *tanutanu* (maker); or 'became, the *tanutanu.*

6. *iolatu*: 'became,' 'is,' or 'was' taboo or holy or sacred.

The list of places in Bego's wanderings in the text as given by Bitiai was revised by 'Jack' of Faleta (a man of partly Buim descent) mainly.

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[A] 1. *ifataling*: *fataling* = 'to recognize', 'identify': here = 'saw that it was (a snake)'.

2. *patong*: 'around' (adverb): as in *siing isuala patong,* Rel 39d. The *aroaro* was turned over and put over the snake.

3. *enafamako*: the future prefix in this and the following words is used to denote repeated, habitual, action.

4. *enateleala*: *ala* an adverb of time: perhaps is better written as a separate word: 'then,' 'next.' So below, in b.

5. *enafaneneu*: *neneu* (*neneo*) = 'to tell', 'ask' (cp. 52e): the causative hardly differs in meaning.

6 *natuna batafa*: 'her daughter'; the snake was a he.

7. *onakapekape*: *kape* = 'to uncover', 'to take off.' The reduplication does not seem to introduce any change in the meaning; *aroaro* the object is singular.

[B] 1. *aroaroa*: the *-a* suffix seems redundant: *aroaro olovanaang* (= 'inside the basket') would express the meaning needed.

2. *fakape*: *fa-* is the hypothetical prefix = 'if I were to . . .' *faroroi* = 'I should see it'.

3. *a'nta*: the relative prefix (*ang-*) + *ita.* The relative is here the object of *fafaneneuiafai sana.*

4. *fafaneneuiafai sana*: verbal substantive of *faneneu* (see note a 5, above). The suffix *-ai* denotes 'away', 'away from'; *afa* the objective case of *mafa* (I) precedes it; probably the whole expression = 'tells me not to', 'warns me against'; the *i* before *-afa-* is euphonic merely.

5. *ifaloloi*: *faloloi* = 'to sling a rope over something' (see 54f): here it seems = 'to uncoil oneself'.

[C] 1. *fafinena* = 'his (the snake's) sister', that is Kafisi.

2. *ifampoelendi*: *fam-* here seems to be the emphatic particle often found with pronouns and substantives (cp. *mani fang sosoi gami,* 8d = '*we* are slaves'). Here perhaps it emphasizes the verb. *poele* = 'a gross insult', or 'to insult someone grossly'.

3. *fangaiti emia* : *fang* is the reciprocal = ' one another ', or it may be the emphatic particle. *aiti emia* is the verbal substantive in the usual form for a *poele*.

4. *fafinenana* : ' it is your brother ' (the snake). *-nana* is the suffix = ' is ', ' are '. Written in full the whole = *fafineng* + *nana*.

5. *gai* : emphatic pronoun 3. pers. sing. = *ga* + *i* : analogous to *gafa*, *gau*, etc.

6. *poilitaata* : *-ita* is the objective pronoun 1. pers. plur. inclusive. *-ata* is the suffix which can stand instead of a verbal prefix ; *poili* is the same as *poele* (see c 2, above). The whole = *poele* + *ita* + *ata*.

7. *feropeu* : apparently this is object to *faino*. *feropeu* = ' other ', ' different '. The meaning seems to be ' she is not like our mother '. *ala* following seems here = ' now '.

8. *faino* : *fa-* is the hypothetical prefix (1. pers. sing.) : *i* = say : *n* is euphonic : *o* is the object pronoun 2. pers. sing. It is not clear which of the two speaks this sentence. According to the pidgin-English version both say the same.

9. *onaausaema* : *au* = ' to stay ', ' be ' : *sae* is here an adverb = ' on top ' : *-ma* adds the idea of motion. The whole = ' come up here and sit on top '.

[D] 1. *irilau* : my notes to the text say that they went on a *kahalau* ; and under *irilau* I have ' went in canoe '. But the pidgin-English version (retold from Baoi's telling) says that the snake swam, the girl sitting on his back. *lau* in its specialized use = ' to go in a canoe '.

The *kahala* is a kind of raft made by fastening logs together, so that it comes to a point at each end. Its use has now gone out in Alu : it is (I was told) much used in Buim, but it is an Alu product. Some children were once observed playing with one in Alu. It seems to represent an earlier stage of culture. Craft of this kind are still used in Simbo Island (' Eddystone ') for fishing. I was told, too, on another occasion by Baoi that when Kafisi and Bunosi went to Buim from Fauru, Bunosi swam, and Kafisi was on his back on *sararang* mats.

2. *Faurofo* : a river in Fauru ; Bitiai said it is bigger than the Haiaruai river, coming out by Faleta.

3. *iparai* : seems to = ' he sounded it ', ' tried its depth '. Possibly the verb *para* = ' to look like ', ' be like ', used transitively.

4. *isealang* : *seala* = ' shallow water ', opposed to *launu* = ' deep '. The suffix *-ng* is merely place where = ' there ', but not translatable.

5. *Ovau* : an island near Fauru.

6. *Tumai* : a big (*kanegana*) river (*atele*) in Ovau. Probably goes with both *iparai* and *isae* preceding.

7. *supi* : a bamboo comb much worn by men in Alu, etc., made of the kind of bamboo known as *asaso*. He threw it (bamboo ?) away in Ovau, and *supi* grew up of itself. *Bunosi sana supi* (= ' Bunosi's comb,' or ' the comb is Bunosi's '). According to Baoi, Kafisi (not Bunosi) threw away the comb ; it was the one she was wearing.

8. *iisamaleng* : *iisa* + *male* + *ng* = ' she threw away too '. *-ng* is pronoun direct object.

9. *pota* : the pandanus-palm, whose leaves are used in Alu etc. to make mats (*sararang*). The palm then grew up : *pota isuala tivona* (' the *pota* grew up of itself ') : it was thrown away in Ovau. The palm seems to be thought of as thrown away, not the leaf or seed. According to Baoi, the *pota* was thrown away by the river Tumai, by Kafisi. According to the same, several *sararang*-mats were put on Bunosi when the two left home ; and one was thrown away on the land (island ?) called Ovau (not

the *pota* seed). Another was thrown away on land by the river Biriaiini. There seems to be a natural confusion between the palm (*pota*) and the mats (*sararang*) made from its leaves: I was also told that when the *sararang* were thrown away they grew up of their own accord (*irisuala*). Yet *trees* (or, rather, palms) seem to have grown up; but one only in each place. But the Buim (including those at the Biriaiini) people do not know the art of *sararang*-making; only those of Mono, Fauru, and Alu do so.

10. *Tonolei*: is a big bay (*marigu*) in S.E. Bougainville. It is marked on the chart. The name is as here written, not 'Tonoliai'.

[E] 1. *imāle*: 'was bitter.' *māle* is used for the taste of sea-water or salt. Here there is also a reference to hot springs (*iposali*), that is volcanic action. I do not know whether there is to-day any volcanic activity in the Tonolei district. Distinguish *māle* (= bitter) from the enclitic particle *măle* (= again).

2. *ifotu*: 'came down' the bay. He also seems to have come out again from Tonolei because there was no room.

3. *Alanîa*: a river (*atele*) in Buim.

4. *olatu*: 'holy,' 'sacred,' 'taboo.'

5. *Biriaiini*: a river (*atele*) in Buim. A *sararang* was thrown away by Kafisi on land by this river (see d 9, above).

6. *fang*: emphasizes *eang*.

[F] 1. *somapaubohoa*: this word occurs below also (in z), in the form *soma paubofo*: probably it is two or more words, perhaps in the Old Fauru tongue; *soma* in Mono = 'end'. The *-a* suffixed probably is the suffix denoting 'place where' or 'whither'. It seems to be equated with the Mono *somanana*. Probably Bunosi is giving this name to the place (see immediately below). See further z 1 below. But quite possibly we have in this word a corruption of Bauro (mountain in San Cristoval); see Codrington, 'The Melanesians,' pp. 150–1; and the notes to the summary of this tale (67).

2. *haisomaata*: that is, 'I have now ended my wanderings.'

3. *ubi*: the meaning of this word is not quite certain. (It seems that Kafisi wanted fire directly she landed.)

4. *poro*: fire arose spontaneously. *iareai ga Bunosi iporo ga feli* ('Bunosi spoke, and fire came forth into being'); but it was not the origin of fire, which was existing before in the *famata*. So the garden he called into being was not the first existing; gardens already existed in the village.

5. *enafatoro*: apparently 'will light' this wood (*ena*). Or perhaps better: *ena* = 'hers' (her fire); the possessives in *e-* (*egu* etc.) denoting possession of something which is to be consumed (as food, drink, etc.)

[G] 1. *au*: the particle so often found after verbs. Here *rarami au* seems to be equivalent to *rarami apea* (= 'there is no food').

2. *eang*: here *eang*, *ea* have rather the force of an adverb = 'over there' (there is food etc.). Bunosi sees the garden and points to it. He is not a food-maker.

3. *onagagana sang*: the verbal substantive is here intensive, 'keep going on': unless it denotes habitual action ('if you go daily').

4. *fanuaang*: possessive of *fanua*.

5. *igagagana*: perhaps a mistake for *igagana*. But it might be intensified form of *gagana*.

6. *bau*: the jussive negative: corresponding somewhat to *ne*, *quominus* in Latin.

[H] 1. *mafa tiong . . . onababababautu sang*: the force of the construction here is not clear. The notes say: *lau onababababautu sang* = 'then (if you marry) you will have to look out for yourself'. Perhaps *soa mafa tiong gafa fanasoaio* should have notes of interrogation after *gafa* and *fanasoaio*: = 'am I a man? (no). shall I look after you? (no).' In the translation I have made a hypothetical sentence of this. *lau* can be used in the protasis or apodosis of a conditional sentence. *onababababautu sang* is the verbal substantive (with prefix) of *babautu*. *babautu* = 'to have to look out for oneself', that is 'get one's own food and cook it, having no blood or totem kin to do so for one'. This is a primary meaning on which others are founded. See also below, note k 2.

2. *irifagafuli*: seems to denote: 'finished it' (that day).

3. *enaimerau*: better written *enaimmerau* = *ena* + *im* + *mera* (take away) *-o* (thee). *im* with *ena* makes a plural prefix (3. pers.). So *enaindoroi*, just below.

4. *ansana*: relative possessive; note it is in the singular, though referring to *fanua*: 'the men to whom belong . . .'

[K] 1. *enaindoroi*: we seem to have the protasis here following the apodosis, a construction which is less usual.

2. *so mafa . . . fanasoaio*: cp. above, note h 1.

3. *lau*: here in a protasis = 'if'.

4. *onaferasoku*: *fera* another form for the infix *fero*. *-fero-* = 'other', 'elsewhere', 'away'. Cp. below, m 3.

5. *eang*: either with *talaiva*; or is the object ('her') of *ename(a)-roro*.

6. *enameroro*: should be *enamearoro*; *enamea-* is equivalent to *eria-*. Cp. below *enameafamanunu*, and *enameaua*. The future prefix denotes here repeated past action.

7. *ulupu*: seemingly a substantive = '(there was) silence', '(there was) secrecy'.

8. *enameafamanunu sana*: the verbal substantive with prefix *enamea-* (cp. note 6, above). Note the singular pronoun (*sana*) with *talaiva*; or rather it is due to *ena-* in *enamea-*.

9. *sisio*: an exclamation = 'be quiet', 'silence'.

10. *enameaua*: = *enamea* + *ua* (say): cp. notes 6, 8, above.

[L] 1. *gagaloai eng'nta*: the verbal substantive from *galo*; goes with *maito* ('thou dost always carry away'): the *i* in *gagaloai* is probably only due to the throwing back of the initial *e* in *eng*. The *a* immediately in front of it is the suffix often found with the verbal substantive. The possessive *eng* is used here instead of the commoner *sang*. *'nta* is the suffix *-ita* (or *-ata*, *-eta*, *-ota*, *-uta*) found with verbs and other parts of speech: the form *'nta* is due to the *ng* preceding it. Probably *gagaloai eng* is sounded as one word, and *'nta* with them.

2. *ipopoa*: 'thundered,' 'sounded': *popoa* seems to be used to denote any sound = 'to sound' in general. It is used, for example, of falling wood, of a man stamping on wood; of the sound of *efu* (pan-pipes), of singing (*ela*); etc.

3. *tiong'nta*: *'nta* is another form for *-ita* (*-ata*, *-eta* etc.) used after the *ng* in *tiong*: = *tiong* + *ata*.

4 *so mafa . . . fanatokau*: the construction is not clear. The general force is evidently the same as in the sentences referred to above in h1, k2. Perhaps we should have a mark of interrogation after *fanatokau*, and translate 'am I indeed, my sister, a man to go after thee?' *tiom* being in apposition to *mafa*.

[M] 1. *iporaum* : the *-m* (= *-ng*) seems to be the pronoun object.

2. *boi* : *boi* (properly = ' night ') is used for a date or length of time.

3. *onaferosokuuta* : ' will go to another place,' ' will go away ' : cp. above, k 4.

4. *eaua* : here an adverb or conjunction : ' thus,' ' like this,' or perhaps ' that is why ', = *ea* (this, that) + *ua* (probably the conjunctive suffix = ' with ').

5. *sasalino sagu* : *sali* here = ' tell ' or ' speak '. *-o* = ' thee ' ; the *n* is euphonic.

6. *enainglauiafama* : ' they will go there (*-ma*) to me (*-afa*).' = *enaing* + *lau* (to go) + *i* + *afa* + *ma*. *enaing* is the prefix of 3. pers. plur. ut. (= *eria-*) : unless here it is perhaps singular. The *i* before *afa* is euphonic : *afa* is the indirect object. The day would seem to be the next but one to that of the first meeting (*ilale*. *iboi*).

7. *faluu sang* : exclamation = ' poor you ! ' : *faluu sana* = ' poor him ', ' poor man '. As verb *faluu* = ' to bring to life ', ' spare '.

8. *au au tia* : ' good-bye ' : said by the person going off : lit. = ' be well ', ' stay well '.

[N] 1. *anggagaloa sana* : verbal substantive of *galo*, with the relative prefix *ang-* : ' who always takes, steals, or robs.' The suffix *a* in *anggagaloa* is often found with the verbal substantive.

2. *eguafum* : ' my dear ' ; this is an unusual word, and seems to be equivalent to the common *egutaieng*, and formed on the same model.

3. *iloagu* : *iloa-* (used with possessive suffixes) denotes the relation between wives of the one husband. The plural is *lailoa-*.

4. *gaina* : = *ga* + *ena* : emphatic pronoun analogous to *gafa* (1. pers. sing.), *gau* (2. pers. sing.), etc.

5. *auai falalafana* : an *auai falalafana* is the name of any wife of a man other than his head-wife (*ansana numa*). Perhaps we should put a stop here between the two *auai falalafana*, and take the second as the subject to *reing* (after the quotation). In the translation the stop has been put after *au eria*.

6. *taienaaua ga sang saigaua* : this is an idiomatic construction whose meaning is not clear. Below we have four analogous examples : *taiaui ga numa sara numaua* (r) ; *taienaaua g a peuraua* (s) ; *taienaaua ga booraua* (v) ; *taienaaua gatu peuna* (w). *tai-* seems to be a prefix for the 2. pers. sing., and denoting the hypothetical construction = ' if you do thus ' ; ' if you are like this '. For this prefix see also 48ab, 41r. We may suggest two meanings for *taienaaua* in these sentences : (*a*) ' if you do as you are doing . . .' or (*b*) ' if you are to be allowed to do thus . . .' Then perhaps *taienaaua ga sang saigaua* = ' if you do as you are doing, you will have your (own) garden ' ; or ' If you are to do thus, you must have your (own) garden.' (This passage was in the original first written : *taienaaua ga sara saigaua*, which is still more closely analogous to the other four sentences referred to : but *sara* was corrected to *sang*.) For the *-ua* in *saigaua*, *numaua*, etc. perhaps the use in *eleaua* = ' one only ' is a clue. The *auai falalafana*, that is the wives other than the *ansana numa* (head-wife), were angry.

[P] 1. *faluu sana* : cp. note m 6, above : ' poor her,' ' poor woman.'

2. *insilaata* : *in-* is prefix for 3. pers. plur. = *iri-* ; *-ata* is the commonly used suffix. *sila* = ' to be angry ' ; is used only when the subject of the verb is a woman or women (here the subject is the other wives). *kafuru* = ' to be angry ' of men or of women subjects. We might have had

here *inkafurung*; *-ng* being the indirect object (' her '), *daroi* = ' to be angry ', used only of men as subjects. Cp. 34f.

3. *salinaata*: = *salina* + *ata* (the common suffix), *sali* = ' talk ' (verb or substantive): here it is a substantive with the possessive pronoun, 3. pers. sing., suffixed = ' talk of it ', ' its talk ', ' speech about it '. *saiga salina* = ' talk, words about the garden '. Cp. also below; *saiga salina intuuno*.

4. *intuung*: *in-* = *iri-*; cp. above, *insilaata*. *-ng* is the indirect object pronoun, 3. pers. sing. = ' to her ', ' at her ', ' against her '. *tuu* = ' to make ', ' utter '.

5. *darami*: that is for the snake. Kafisi was now the *lalaafa*'s wife, his *ansana numa* (head-wife). The former *ansana numa* had become *ansana numa atuaiina* (*kiki*, *kairikina*), that is ' lesser head-wife '.

6. *igalong*: *-ng* is the suffix for direction, ' there,' ' thither '; referring to *fafinena* = ' to him '. Or it may be direct object referring to *darami*.

7. *la*: adv. = ' there ', ' thither '.

8. *saiga salina*: ' words, talk, about the garden: ' see 3, above. Cp. too w 7, below (*gatu peuna*). The wives were angry at Kafisi (and Bunosi) for not having a garden.

9. *intuuno*: *-no* is *o* = ' thee ' with euphonic *n*.

10. *totonanana*: = *totona* (= true) + *nana* (= it is). Cp. note v 6, below.

11. *enaboi*: ' when it is night ': he is making a promise.

[Q] 1. *isae*: ' went up ' from the river inland.

2. *saiga maura*: ' the garden was a *maura*.' *maura* = ' a very big garden ', ' a chief's garden '.

3. *angitano*: *ang-* is the relative prefix.

4. *ananaua samia*: probably a mistake for *anenaaua samia*, the verbal substantive of *enaaua* (= ' do, speak, thus ') with the prefix for the 2. pers. plural: ' you spoke thus.' *fafinegu* is perhaps an object of reference, ' you spoke thus of my brother.' Cp. *anganaunafa* in 66p. Or perhaps *fafinegu angitano* etc. = ' it is my brother who made this, of whom you spoke thus. . . .', *an-* being the relative prefix.

5. *tarona*: ' because of,' here, ' about.' = *taro* + *na* (possess. suffix 3. pers. plur.)

6. *irifotu*: ' went down ' home to their village.

[R] 1. *taiaui ga numa sara numaua*: Cp. note n 6, above. Apparently = ' if you are to be head-wife we will (all) have our own houses ', that is ' you and we must have our own houses '. *aui numa* (? = ' stopping in house ') seems to be another term for *ansana numa* = ' head-wife '. Note: *sara* is inclusive.

2. *taronaata*: note the suffix *-ata* to *tarona* (= ' about '). *insaling* = *irisaling*; the *-ng* is the indirect object pronoun going with *fafinegu*.

3. *isokui*: *-i* denotes the indirect object.

4. *ino*: the verb *i* = ' to speak ', ' say ', seems here used without prefix as a substantive: ' there is speaking to thee (*o*).'

5. *fanagaganau*: the *u* is separately sounded; and is the same as *o* = ' to thee ', indirect object.

[S] 1. *ua sana*: ' he kept on saying.'

2. *lamai iporo*: = *lama iporo* (' then there arose '). *lamai* shows the *i* sound in *iporo* carried back. The same thing is often seen within words, the second of two consecutive vowels being heard first as a diphthong and then as a separate vowel.

3. *bisiging* : a chief's house ; the leaves making up the roof are arranged in a special way (see Sociology, Chiefship). The *bisiging* was made for Kafisi. In Buim each wife of a chief has (or had) a house (*bisiging*) ; and the chief sleeps one night in each (I was told by Baoi). In Alu the chief and his wives have only one house together.

4. *ilevaang* : *ilevaa* + *ng* : perhaps *levaa* (= ' make stand up ') is connected with *leva* = ' to plant '. *-ng* is direct object, or merely = ' there '.

5. *irisila* : for *sila*, see above, p 2.

6. *taienaaua ga peuraua* : again a phrase analogous to those noted above in n 6, r 1. Apparently = ' if you are to do thus we (all) will (or must) have things for ourselves '. *-ra* is the possessive suffix for 1. pers. plur. inclusive. Note *peu* with the possessive suffix. This composition also occurs in : *osompeura, osompeumang, osompeumia, osompeuria* = ' all ef us, you, them '. *peu* seems = *beampeu* = ' property ', ' things ', ' somothing '.

7. *fafinegu* : apparently, vocative.

8. *peu taronaata* : probably = ' (it is) because of things (their wanting things) ' : *peu* being here collective. *-ata* is the commonly used suffix.

[T] 1 *beampeu* : the more usual word for ' property ', ' things ', ' something '. Here used collectively (so below, *iporo ga beampeu*).

2. *inkafuruno* : *in-* = *iri-*. The *n* in *-no* is euphonic. Note *kafuru* the generic word is used, not *sila* : see p 2, above.

3. *faiua* : apparently = ' I said it ', ' I said so '. So below, v 5.

4. *nakia* : a plant with a pungent root, which latter is eaten to-day in Alu. According to Baoi the words from : *aisa gagana . . . , nakia* down to *beampeu* do not belong to this tale, but belong to the tale of Sipanggu (57). *Sipanggu iaang nakia. Bunosi apea ga nakia iaang.*

5. *usi* : a fruit (of the mango kind) which is eaten. The leaves, too, are boiled with pig as a vegetable. Perhaps (but the notes do not inform) Bunosi ate *usi* (but not *nakia*). See below, v, note 8.

6. *ieroasa* : *eroasa* : = ' to cough deliberately '. *ō* = ' to cough, because of having a cold '.

7. *boina* : adverb, ' at night,' ' by night.'

8. *ifonu* : here = ' became filled ', ' got filled '.

9. *Kafisi susuele sana* : Bunosi ate the *nakia* and *usi* by day by the river (but see notes 4, 5 above) : then by night he went up inland and into Kafisi's cooking-house *aului*, and there coughed and the things (*beampeu*) came into being. Then Bunosi went back in the night unseen. Next day Kafisi found the *aului* full.

[U] 1. *auluia* : *aului* = ' a house for cooking in '. We seem to have some indication of a chief's house not being used for cooking in.

2. *iroroi* : *-i* suffix shows *beampeu tapoina* is used collectively as a singular.

3. *lailoagu* : *lailoa-* is plur. of *iloa-* (fellow-wife).

4. *a'nta* : relative = *ang* + *ita* ; object to *ifaio* ; or else *fafinegu a'nta ifaio* = ' it is my brother who put them there '. The words : *Kafisi susuele sana . . . tararoro' reua. ifonu ga numa* were added afterwards.

5. *tararoroi* : the *i* suffix is probably due to the initial *i* sound in *iriua*. The words : ' *tararoroi* ' *iriua. ifonu ga numa* are redundant when the addition referred to in the last note has been made.

6. *agaĭe* : an adjuration ; perhaps better written *agaĭe*.

[V] 1. *maha gaina* : apparently *maha* is an object of reference : this is for me.'

2. *Kafisi*: the name is probably put in here as an explanation for the European hearer.

3. *taienaaua ga booraua*: for this idiom cp. above, notes n 6, r 1, s 6. Perhaps = ' if you are to be (or do) thus, you and we must have (or will have) pigs '; or ' if you are like this, you and we must (or will) have pigs '. Note the use of the possessive suffix (1. plur. inclusive) with *boo*, which normally takes a possessive adjective (*sara*).

4. *itai*: apparently Bunosi wept because Kafisi was upbraided.

5. *faiua*: apparently ' I said (they would) '. Cp. above, t 3.

6. *totonanana*: see note p 10.

7. *'nto*: interjection, ' give me,' ' give here.'

8. *iang*: Bunosi ate *nakia* and *usi* (see above, t 4, 5) to get magic powers to produce things. They are a *leako* (magic) belonging to Bunosi. Perhaps here, too, Bunosi did not eat *nakia*, but only *usi*, or neither (see t 4, 5).

[W] 1. *anaa*: *anaa* = white, applied to *boo* (pig); the ordinary adjective for white is *anaana*. *sinigi* = ' brown-red ' (pig): *masimasini* = ' red ', for things in general. ' A black pig ' = *boo sopia*: *soipa* also = ' dark-coloured stone '. ' Black ' in general = *sibisibi*. *boo karikariki* = a pig of a certain brownish colour (found in Alu, Mono, Fauru, Buim). All the above coloured pigs are (or were) found in Fauru, Alu, Mono, and Buim; except the *sinigi*-coloured, which are only found in Buim and Fauru. But probably there are few native pigs now left in the islands of the Bougainville Straits, as the European pig has supplanted them.

Presumably *anaa, sinigi, soipa, karikariki* are all adjectives used with *boo*; but perhaps *boo* can be omitted, and they can be used also as substantives. With reference to the above colour names, the following relations are to be noted:

anaa, anaana (white); *anaa* = ' the white cockatoo '.

masimasini (red); *masini* = ' blood '.

sibisibi (black); *sibi* = ' ashes '.

2. *tapoina*: ' many,' or ' all kinds of '.

3. *leagu*: ' my name '; here ' my namesake '. Apparently Bunosi gives himself at the same time the name *Babautu*, which was also his mother's name (*'nkagu leana*). *lea-* takes possessive suffixes. For the meaning of *babautu* see above, h, note 1.

4. *eang*: note the form with *tapoina*: *tapoina* = ' all ', ' the other ', ' the rest of '.

5. *emiafelafela samia*: the verbal substantive = ' go on cutting up ', always cut up in the future'. The reduplication of the whole word (*fela*) is found here with the verbal substantive instead of the syllabic reduplication (*fefela*) because of the plural object (' pigs ') ; we have really the verbal substantive of *felafela*.

6. *olatu*: ' taboo,' ' forbidden,' ' not to be hurt,' ' holy.'

7. *taienaaua gatu peuna*: phrase analogous to n 6, r 1, s 6, v 3, above. Perhaps = ' if you are to be (or do) thus, it is a case for song and dance '. *gatu peuna* is an analogous construction to *saiga salina* in p 8; *peu* = ' business ', ' affair '; *-na* is the possessive suffix, 3. pers. sing.; *gatu peuna* = ' the business of dancing '; cp. *kalofo peuna*, 29b, ' the business to do with the *kalofo*.' Understand an impersonal verb, ' there is,' ' there shall be,' ' there must be.' *gatu* = dancing + singing + playing the *efu* (panpipes).

[X] 1. *eang*: that is, Bunosi. Kafisi speaks.

2. *paitena*: ' bad '; the exact sense here is not clear; perhaps

unkind', 'evil-tempered'. Are we to understand he would not agree to their dancing?

3. *irielo*: *elo* = 'to go into the bush'.

4. *efua*: *efu* as verb = 'to get, cut, bamboos': *-a* denotes purpose.

5. *osi*: note there is no verbal prefix.

6. *reailapa . . . deafelafela*: the future prefixes here seemed to be used to denote continued or extended action in the past, but not habitual action, as elsewhere. We have the verbal substantive (*oaua saria*) just after. *ilapa* = 'to tie up' pigs (by the feet) before killing them. The reduplication in *deafelafela* is because of the plural object: but note *ilapa* is not reduplicated; but see below, note y 7.

7. *oaua saria*: verb substantive. *oaua* as adverb or conjunction = thus', 'in this way'; as verb = 'to do thus'; = *oa* (that) + *ua* (probably the suffix denoting addition, 'with', 'and', etc.)

8. *irifatatai*: 'they nearly finished' (?).

9. *fuo*: 'to scrape taro'; see 29e 5. Here the name of the action. This was done by the women.

10. *toboa*: 'let (the men) get *kalola*-leaves'; the *-a* denotes purpose; understand some such word as 'go'. *tobo* = 'the leaf of the *kalola* (a banana-like tree) used to line the *hakavu* (baskets) of *pisu*' (see account of Melo's feast in the Sociology); as verb, *tobo* = 'to get such leaves'.

[Y] 1. *refuoma*: *-ma* adds the idea of motion to *fuo*: 'scraped it and brought it back.'

2. *ilale*: 'the day after that' (that is the day after *refuoma*).

3. *niunua*: *niunu* = 'coconut'; as verb, 'to get *niunu*'; the *-a* denotes purpose.

4. *moia*: = 'to get *moi* (firewood)'. But apparently at a big feast the wood for boiling the oil for *pisu* is got by the men.

5. *reolioli*: 'scraped coconuts,' that is shredded the kernel so that the oil should be squeezed out.

6. *rerao*: *rao* = 'to stamp the cooked taro with a pestle in a mortar (*tagoro*)', so that it may be made into cakes for *pisu*. This was done by the men.

7. *reilapa*: *ilapa* = 'to tie up' several pigs. *ilapi* = 'to tie up' one pig. Cp. too above, note x 6.

8. *leana*: 'his namesake,' that is Bunosi's namesake.

9. *angilapiita*: *-ita* is the common suffix.

[Z] 1. *soma paubofo*: see f 1, above. *paubofo*, I was told, is Bunosi's speech, peculiar to him. He said: 'It is all over. If you want anything now, I won't make it any more for you by talking: I won't make it come up of itself.'

2. *iue*: 'vanished,' from men's eyes. He stays in Lake Lafala, where he had been up to now; he went below.

3. *boo*: presumably, *Babautu*.

4. *mamagoria*: 'dwarves,' 'pygmies'; a reference to a dwarf-folk in Bougainville. The singular was not ascertained; but on the analogy of *magota, mamagota* if there is one, it would be *magoria*.

5. *infapiediai*: 'left it for': presumably the verb is *fapiedi, -ai* being a suffix = 'there', 'away', and *fa-* the causative prefix. *in-* is the verbal prefix = *iri-*.

6. *irigaloama*: the dwarves or the men brought a *lolang*.

7. *lolang*: *lolang* = 'a stick on which to carry a killed pig' (*falola* = to put a pig on a stick thus). It must be object to *irigaloama*; if it were 'on a *lolang*' we should have *lolana*, or *lolang kaneganaang*.

8. *enamamairi*: 'it will be heavy for them (the dwarves),' the

people said. The adjective for 'heavy' is *mamaa*. So below: *abu imamairi* = 'it was not heavy for them (dwarves)'.

9. *ingfalola*: 'they (the dwarves) slung it on a stick,' see note 7, above. *ing-* = *iri-*.

10. *irigaganang*: *-ng* = 'there', 'thither', 'to their place.' The dwarves went off.

11. *eam*: the use with a proper name is common, and not translatable.

12. *iongoo*: 'became Ongoo.' Ongoo is the name of Kafisi as a *nitu*; it is a proper name. If a man sees Ongoo, he shudders and dies. Ongoo is now at Torau, and is a *nitu*. *Torau isafili Kafisi* = 'Kafisi appeared (or, appears) in Torau'. Torau is in S.E. Bougainville.

13. *ifakake*: 'brought forth'; apparently a less usual equivalent for *ifaporo*. This seems to be the child of the chief, her former husband.

14. *ifafana*: *fafana* = 'to hunt fish, or birds, with bow and arrow'.

[AA] 1. *ifaio*: on a fallen tree.

2. *kurukuru makarara . . . kekekekeke*: were said to have no meaning, but the first two are perhaps in some Buim tongue.

3. *ifanala*: perhaps = *ifana* + *la* (there, thither); *fana* (or *fanala*) = 'to aim at with a bow and arrow'.

[BB] 1. *imale*: this is *imăle*, which shows that it is the past of *i* (to say) + *măle* = 'again'.

2. *matena*: 'it was dead.'

3. *itatagum*: 'ran there' (to where they were feasting): *-m* = *-ng*.

4. *lobiuro*: 'does not know': apparently a verb unprefixed: but whether = the Latin *scire*, or *nosse* is not evident. In *mafa sagu atele ga*, *mafa* emphasizes the possessive *sagu*; so also does the position of *ga* at the end of the sentence. The river referred to is not the Biriaiini. Ongoo's *atele* is the Kelekele in Torau.

5. *iisairiai*: *isa* = 'to throw': *-ai* = 'there', 'away'; strengthens the force of *-iri* = 'at them'.

6. *eam fanua*: perhaps possessive of *ea fanua*, *ea* having the possessive *-am* suffix, and only one *a* sound being heard. Or *eam fanua* is object of reference ('for the people') and equivalent to a possessive. Note *ea* with the plural *fanua*.

7. *angirimate*: *ang-* is the relative prefix: 'who had died.'

8. *pisu igofu*: 'the coconut-oil went on boiling of itself.'

9. *ala*: perhaps not in the reported speech, but going with *indi*: 'then . . . said she.'

10 *tia*: a particle found especially with imperatives: untranslatable.

[CC] 1. *Lafála*: a lake in Buim.

2. *gau*: as given by Bitiai the text after this to the end ran: *'maito leakong tiong abu enaataieng' iua ga Bunosi. iolatu ga Bunosi. iue. iua. isoma. Somanana.* (= 'the magic belonging to thee no man shall know,' said Bunosi. Bunosi became taboo: he vanished. It has been said: it has ended. It is the end.) But this seems not to be right, and an emendation by Baoi has been taken instead.

3. *leakong*: the use of the suffix (*-ng* = 'thy') to denote possession is to be noted. It may be an archaism; Bitiai said it was 'Bunosi's talk'. But it is probably based on a distinction in meaning; *sang leako* would denote a 'magic of which thou art the owner'; *leakong* denotes rather 'a magic which comes from, is found in, is associated with, thee'; a more intimate relation being shown than that signified by the use of the

possessive adjective. With *leako* possessive adjectives are used to-day to denote ordinary possession. *leako* = ' a magical preparation '.

4. *enaataieng* : *atai* = ' to know ', ' know how to make '.

The suffix *-ng* (the *e* is due to the diphthong) is the direct object, referring to *leakong*.

5. *enapaite* : ' be ill, sick.'

6. *enaeevai* : *eeva* = ' to work ' ; here, ' to work at,' ' make.' As in *irieeva sorau*, 65h, ' made a net.'

7. *Alania* : a river in Bougainville, near the Biriaiini river.

8. *olatu soma* : ' very taboo,' ' very holy ' ; note the degrees shown in taboo, or sacredness.

9. *leakong apea* : ' thou hast no magic of thine,' being too *olatu* to have one. For the possessive suffix see note 3, above.

68 Auau Loai

This is not *lagalagala* : ' dog he stop ' (= ' the dog exists '). This is *areai* (= ' talk belong altogether day ') ; *areai boi tapoina*. ' Man he look him dog ' (= ' people see the dog ').

1. *peu ga* : a common phrase = ' is there ' : here used to denote real existence.

2. *eauruna* : = *ea* + *uruna* = ' one end (of it) ' : *ea* = *elea* = ' one '.

3. *fantuu* : *fan-* is the reciprocal pronoun ; *tuu* = ' to utter ', ' make (a sound) '. *fantuu* seems to be an adjective ; in the notes I have ' tied in a knot ' ; but perhaps the meaning is rather ' joined together ', ' joined on to make one '.

4. *eleaua* : *elea* + *ua* : ' only one.'

5. *enaua* : the future prefix denoting habitual action.

6. *enatafiulu* : *ta-* is the passive prefix.

This dog is in the mountains in Bougainville. See also Text 69, which is the same tale told in Telei speech.

70 Bego Tanutanu Sana Ogi

1. *ogi* : denotes a ' carving ', ' cutting '.

2. *lale irosi* : *irosi* is here an imperfect with *lale* = ' when '. *rosi* = ' to cut ' or ' carve ' an *ogi*.

3. *ituru* : *turu* = ' to look down at ' something (here, a stone on the ground).

4. *ea Mono* : this *ea*, as with proper names of persons, can hardly be translated.

5. *Mono isoku dreapanaang* : perhaps these words are not quoted, but belong to the main discourse.

6. *Alu* : being the proper name of a place does not take the suffix *-a* : but we have elsewhere (9s) *famataang* with *tagi*, *famata* being a common noun. Cp. also above, *Kule*.

7. *antoimalau* : the prefix *ant-* is probably a contraction of *ang* + *ita*, *ang* being the relative prefix, *ita* the suffix often found with verbs, and sometimes with adverbs in one or other of the forms *ata, eta, ita, ota, uta*.

The relative here is really adverbial or conjunctival in meaning, ' as you refused . . .' The meaning is ' as you would not come near Alu, but stopped there ' (where Mono is now). At first Mono had gone very far away, and then it moved back nearer to Alu, into its present position, but

not so near as it had been when first made. For this moving of land cp. Bego's proceedings in 66g.

8. *enaaiai* : probably the negative *aia* (= not) as a verb, the suffix *-i* denoting ' place where '.

9. *uling* : literally ' thy body ' : it is probably the noun used absolutely as object of reference (' . . . no sand for thy body '). We might have had, too, *ulina* = ' in thy body '. The word *uli-*, literally ' body ', seems to have the sense here rather of a pronoun (as, too, in 3f, 18b, 31d). So *ulim*, just below ; and *ulina*, at the end. But it is possible that *uli* in all these cases has its literal meaning of ' body '.

10. *patu* : object of reference ; ' full of stones.'

11. *Mono* : ' place where ' is not denoted by the suffix *-a* in the case of proper names. Here also *Mono* might be the object of reference, ' for Mono '.

> *fafung tano* **taginai* (*Bego*) *ifaio* (*Mono*), *Alu taginai.* = ' He (Bego) put it (Mono) near, near Alu, when he first made it.' It was very near Alu.

* *fafung tano : fafung* is an adverb = ' first ', ' at first ', and is combined with a verb as here. The whole expression seems to be equivalent to an adverb, ' at the first making.'

NOTES TO TALES WITH NO MONO TEXT

01 Saketia Morobita

saketi = ' to pluck '.

1. *kainaua* : note the expression for ' two brothers ' (*kaina* + *ua*).

2. the bamboo was to make a rod, apparently : I do not remember seeing fishing with a rod in Alu or in Mono.

3. *ifa* : ' brother-in-law,' husband of *fafine* (blood-sister, or clan-kinswoman).

4. *ipoile* (*ipoele*) : *poele* (*poile*) = an insulting expression, the use of which in daily life involves payment of fines (*baulu*). In *ipoiliita -ita* is the object pron. 1. pers. plur. inclusive.

5. *kopi* : is a totem of *latu* (clan) *talasagi* (See Sociology : Totemism). We meet with it also in other tales (48e, 211).

6. *molamola* : a leaf of which I know nothing more.

7. *tufa* : probably some kind of creeper. Just below it is used in the form *tufatufa*, which may be collective (' a bundle of *tufa* ').

8. *habiu* (*fabiu*) : ' grandson ' ; blood- or totem-kinship.

9. The song is in Old Alu speech ; and seems to have the following meaning :—

' What is doing it to you ? Is the cockatoo coming here and doing it to you ? Is the eagle coming here and doing it to you ? What is coming here and doing it to you ? Is a man coming here and doing it to you ? '

Old Alu, *abana* = Mono, *afana* = what ?

O.A. *kanaka* = Mono, *anaa* = cockatoo.

O.A. *manuka* = Mono, *manua* = eagle.

The word *isiobo* we have found used in other tales (81,481) = ' dead human body ' = Mono, *pipilua*.

Here *isiobo* = man (M. *tiong*).

ino is the verb *i* with *o* = ' thee ' ; the *n* being euphonic.

i usually = ' to say ' ; here it = ' to do '. The *-ma* affixed adds the idea of motion.

10. *tang* : for this interjection cp. 16s ; where it is used when cutting something.

11. *karaka lauana matau lauana* (? *karaka lanana matau lanana*) : *karaka* = ' left ' ; *matau* = ' right ' (so also in Mono).

lau = ' go ' : *-ana* (1) may be a poetic sound merely ; or (2) = *-ama* (thither) ; or (3) a form of *-ang*, denoting direction.

On this interpretation the passage means : ' go to the left ; go to the right.'

It may be in Old Alu speech, like the foregoing. Cp. below, 18. The one on the left, I was told, said ' go to the right ' ; the one on the right said ' go to the left '.

12. this is apparently on the way home.

13. *fulafula* : = ' to fish with a rod ' (? also ' to whisk about a fishing-rod ').

14. *itiong solo* : *tiong solo* (lit. ' a true man ') denotes a man in his prime. Note the compound phrase turned into a verb.

15. *kanekanegana* : either plural of *kanegana* ; or an intensitive form (' very ').

16. These 20 spears were so planted that they could hurl one, then run back and pick up another, and so on.

17. *avana . . . inoma* : the same words as before (see note 9) ; except that the second word is *inoma* instead of *ino* ; and we have *avana* instead of *abana*.

18. *karakana . . . lauang* : cp. the passage referred to in note 11. The present passage is probably in Old Alu. *karakana* is evidently = *karaka* (right) : *lau* = ' go ' : *-ang* seems to be the suffix of direction, which in Mono is affixed to nouns : the use with a verb may be Old Alu, or poetic. A comparison with 11, above, seems to show that *-ana* = *-ang* ; and that *karakana* is another form for *karaka*.

02 Porana

1. *ansana numa* : the head-wife ; the other wives are called *auai falalafana*.

2. at the armpits.

3. or ; P. does not give them medicine, but tups them.

4. that is, he did not recognize him.

5. put his hair up into a point. For *soso* cp. Ribbe p. 98.

6. he has not been recognized when coming the former times ; only when going away.

7. *alolo* = creeper : probably the meaning is that he ties several *alolo*, of the kind known as *loa*, across the path.

8. with a long wooden comb (*asaso*), used to-day.

03 Kusikusi Aromoto

The meaning, if any, of this name was not determined.

1. *rapi* : small arrows for shooting birds, made from parts of the sago-palm leaf.

2. *kekeoaka* : a totem of the clan (*latu*) *malatigeno* (see Sociology ; Totemism).

3. *ugumu* : a species of banana.

4. *afuafu* : name of the young and green coconut.

5. *atelena* : *atele* = fresh-water ; here the ' water ' or ' milk ' of the *afuafa*. Note the possessive suffix *-na* ; the *atele* is a part of the *afuafu*.

6. *oa sagu* : verbal substantive of *oa*.

7. probably to smoke-dry them.

8. he has plenty of water, but he is tricking them.

9. *kokoragu* : Old Alu, verbal substantive ; Mono *oora sagu* ; probably a confession = ' I have done wrong '.
egutaiemia : better written *egutaimia*.

10. Kusikusi aromoto had been killing many children.

04 Bubuniko

1. Bubuniko is a *nitu*.
2. Apparently the two women are not sisters

05 Kurupate and Sino

Sino, Kurupate, the *mamaifa*, and the chief (the *mamaifa*'s father ?) were said to be *nitu* ; which thus is given the sense of any unreal person.

The *mamaifa* was a single woman before marrying Kurupate.

1. apparently down-stream.
2. *soso* : either an eye-shade against the sun ; or a head-dress (see 02).

The motive of changing the skin of a human being is that which is found also in the tale of Foifoiti (The Origin of Death, 62).

06 Sakusaku

Sakusaku is a general name for certain bush-elves : see Religion, in Sociology. They are *nitu*.

1. or, these three words may be direct speech, and not part of what they said.
2. both pairs of boys were brothers.
3. *ue* : rattan-cane, growing creeper-like along the ground.
4. *puputu* : the poisonous fruit of a tree which is found in great numbers along the coast of the Solomon Islands ; this fruit falls in great abundance into the sea, and is carried about as it floats well.

07 Marusapeka

This is the name of a woman

1. or is the meaning : ' you are the only one,' the only child.
2. stuck through arm-rings.
3. or, perhaps rather ' my mother will kill you '.

08 Laminimama

1. perhaps this means shell for making shell-money ; or it may be shell-fish for food.
2. *mamaifa* : a chief's daughter ; her mother, too, was a chiefess.
3. that is to say, a *nitu* or non-natural being.
4. *ulita* = an octopus.
5. the women cook the taro.
6. the women went too.
7. this probably took place some time later.
8. that is, after getting the food as ordered.
9. that is, he linked his legs together, as is done in these parts when climbing a coconut-tree, so as to grasp the trunk with the feet.

That Ulita (' octopus ') was unwilling to climb the coconut-tree is probably because of his soft tentacles, which could not grasp the trunk.

NOTES TO SONGS

71 Bónu

bónu : the meaning of this word was not determined ; perhaps a Fiji or Banone word.

[A] 1. *tiriroi ati pa . . . ate* : song-sounds ; that is, they have no meaning. The same, or closely like sounds, come up again throughout the song ; no one way of writing them, that is of dividing them up into words, has been fixed on. (The *ala* may be an adverb = ' now ', ' next '.)

2. *lelesuiai gu* : = *lelesuia egu* : and might perhaps be better written as one word *lelesuiaigu*, as in all like cases. We have here a verbal substantive with the possessive *egu* instead of the more uuas *sagu* ; the *-a* so often found with the verbal subst. is suffixed ; and *a* + *e* (in *egu*) makes the diphthong sound *ai*.

lelesuia egu is a song-word ; in ordinary speech this would be *tatai sagu* : *tai* = ' to weep '. In *lelesuiai egu*, a few words on, the *e* sound in *egu* is shown twice.

3. *piala* : kinship term ; in blood-kinship = ' father's sister's child,' or ' mother's brother's child.' (Better written *pi'ala*.) This is a dead kinsman.

4. *mekasarekuai gu* : = *mekasarekua egu* (cp. note 2). The prefix *meka-* gives the meaning to a verb of ' doing till one is weary '. In ordinary speech with *meka* the first syllable is reduplicated for the verbal substant., as : *memekatano sagu* (*egu*). *salaki*, *sareku* (also *sarekui* ?) are synonyms = ' to look for '. So that here in ordinary speech we could have : *memekasalakiai gu*, *memekasalakia sagu*, *memekasareku egu* (*sagu*), *memekasarekuiai gu*, or *memekasarekuia sagu*. In all these forms but the third the verbal substantive has the common *a* suffixed ; probably the *i* after the *u* of *sareku* is only euphonic, and does not belong to the verb.

5. *tiriroi ati. . . . ati pa* : song-sounds.

6. *oibakaputamata* : this is a song-word only ; ordinary speech = *oisuele* (thou sleepest). Possibly it has Old Alu connections : we have *ba* = the causative prefix (Mono, *fa*). *kaputu* = ' to shut itself up ', of a shell-fish ; see 60d ; *mata* = ' eye '.

7. *ai* : a song-word ; in ordinary Mono speech = *maito* (thou), or *maang* (ye) : see below, *ai mamagota* = ' ye old women '. In this connection it is to be noted that the objective of *maang* is *-ang* in Mono (for example, *iteleang* = he gave you) ; and that the Mono sound *ang* can be represented by *ai* in Old Alu ; so that possibly *ai* as pronoun is Old Alu.

8. *bonu* : as already noted, the meaning of this word is not known.

9. *gaganai lomenu* : song-words : said to = *sang gagana keno olovanaang*. This seems = ' thy going (way) is in the midst of the sea '. Very likely in *gaganai* we have *gagana* + possessive suffix, 2. pers. sing. ; in ordinary Mono this would be *gaganang* (but the suffix would not be used in this case) ; the change of *-ang* to *-ai* occurs in Old Alu, so that we have here perhaps an Old Alu word.

olovanaang = 'inside'; here apparently = 'in the midst of'. Apparently the reference is to a dead man who used to be a seaman: unless the *piala* is still alive. *lomenu* apparently = *keno olovanaang*; it may be an Old Alu word.

[B] 1. *ala*: either merely a song-sound, like those immediately following; or else = now', 'next'. So *ke* may be either a song-sound only; or else the exclamation *koe*.

2. *akare paloam*: Old Alu; = Mono *areai tapoina* (= 'much talk', 'many words'; probably only a paraphrase). Perhaps it should be written *aka repaloam, aka* being the Old Alu negative = Mono *abu*; and *repaloam* being a verb with past prefix, and *-am* the suffixed object pronoun.

3. *ai*: song-word = *maang* (see a 7, above).

4. *isiobo*: = *pipilua* = 'the dead body of one that has been killed'. I was told: *isiobo saria areai kavakavakaviso* = '*isiobo* is the speech of man-eating ogres' (see also Dictionary under *isiobo*). *pipilua* is the ordinary Mono word: *isiobo* is very likely Old Alu.

5. *abeai*: is *areai ela*, that is a song-word: evidently it is the *apeai* of ordinary speech. The whole was paraphrased: (*pipilua*) *lapuna abu atai samia* = 'ye do not know how to kill (bodies)'; evidently spoken in contempt to the *mamagota*.

6. *koe*: perhaps the exclamation. *keala* perhaps = *koe ala*; see above, b 1.

7. *lelesuiaira*: *lelesuia* + *era*, the 1. pers. plur. possess. inclusive. see above, a 2. In ordinary speech this would be *tatai sara*.

8. *isiuo*: song-word = *lalaafa porofaulu* ('young chief'). But properly *isiuo* = a species of bird (red): see 80; this is evidently its proper meaning.

9. *taisoriagema*: a song-word = *taisoku hamata* (? *hamataang*) *feropeu* ('we have come to a foreign place'). They have left the *isiuo* behind in Mono: *sara lalaafa taipausi* ('we have left our chief behind'). Probably made up of a verb *soriage* + *ma* (hither).

[C] 1. *taialomatiala*: *alomati* = 'to miss'. *ala* either = 'now', or is a song-sound.

2. *uliaele*: a song-word: = *lalaafa kanegana* (ordinary speech), 'a great chief', such as Manggila in Mono: *isiuo* = *lalaafa porofaulu* (young chief); see above, b 8.

3. *birigina dimoro*: *dimoro* is the name of a bird (see 21m), which is found in Mono, but more so in Alu. *birigina* is a song-word; in ordinary speech *regesena*; in both words *-na* is the possessive suffix. Apparently *birigi* is the name for certain feathers in the wing of the *dimoro*: *birigi taiputi maraka tiga ulina* ('we pluck the *birigi* from a bird's body'); *regesena maraka* ('it is a bird's feather'). The chief is given the name *birigina dimoro* (= the *dimoro*'s *birigi*). So *isiuo*, which is used in 71b, 79b as = *lalaafa porofaulu* ('young chief'), is the name of a species of bird (80).

4. *lelesuio egu*: the *o* is the object pronoun; here there is no coalescence. In ordinary speech this would be: *tatai sagu tarong* (for thy sake), or *tataio sagu*.

5. *egu*: goes with *manaigu*. This doubled possessive is perhaps used only in *ela* (songs); perhaps it denotes very near and dear kinship ('my own dear *manai*'); cp. too 66b, note 1.

6. *manaigu*: *manai* denotes in group-kinship the men of the speaker's totem-clan in the next generation above; as blood-kinship term = 'mother's brother'.

7. *bapitoko* : said to be a song-word ; *ba* is evidently the Old Alu causative = Mono *fa-* : *pitoko* = ' to drip ' of water (see 46d). The meaning of the whole therefore is ' make to drip ', ' drop ' : *pitoko* belongs to ordinary speech. We may assume that it is in the 1. pers. sing. with the prefix omitted = ' I shed ' tears. *bapitoko* was given as = *itoala* (' come up ', see 55c).

8. *matasulu* : ' tear ' (*mata* = ' eye ') ; takes possessive suffix *-gu*, etc. Whether in ordinary speech the possess. suffix can, as here, be omitted, I do not know.

[D] 1. *onaroro san* : seemingly the verb. substantive with prefix. The object understood is ' your *hamata* (village) '.

2. *tia* : an enclitic often found with verbs ; perhaps = ' indeed ', or strengthens the assertion.

3. *oilobiuro* : ' thou dost not know ' the Frenchman's *hamata* (place). This is addressed to another man who had not been to a French place known to Diki.

4. *Frenchman* : an English word, of course.

5. *aka* : Old Alu = Mono *abu* (not), or (here) *ati* (not).

6. *ngaingaiua* : Old Alu : = Mono *enaenaaua*. *enaenaaua* is the syllabic reduplication of *enaaua* = ' thus ', which used as a verb = ' do (or be) thus '. The Mono and Old Alu words are each seen to be made up of a demonstrative together with *ua*. The Old Alu *ngai* seems = Mono *enaa* (this). Probably in ordinary Mono we should not have the reduplication (*enaenaaua*), or only very seldom.

7. *ai* : = ordinary speech *maito* (see above, a 7, b 3).

8. *Teri* (*Tedi*) : the English name ' Teddy ' ; the fluctuation between *d* and *r* is usual in Mono speech. Some white man is referred to.

9. *barolobo* : a song-word ; ordinary speech *oifagafuli*. We seem to have the verbal prefix omitted. Perhaps the word is Old Alu = *ba-* (causative) + *rolobo*.

10. *somanana* : presumably this word does not truly belong to the song.

72 Matamalavau

matamalavau : this word seems to be made up of *mata* = ' eye ' ; and *malava* = ' be tired ' ; with perhaps the enclitic *au* (often found with verbs ; see Dictionary). This song was made by Mule at Gizo (Mid-Solomons) while waiting with a bad leg ; ' all the time me cry.'

[A] 1. *lelesu era* : a song-word ; verb. substant. ; in ordinary speech would be *tatai sara* (*era*) ; in 71b note 7 we have the form *lelesuiaira*, *a* being suffixed, and a euphonic *i* put in (*lelesuia era*). The crying seems to denote actual shedding of tears.

2. *tia* : an enclitic or adverb often found with verbs ; perhaps emphasizes the verb.

3. *sara soianai* : the construction and meaning cannot be determined. I was told : *sara soianai* = ' we are *soi* ' ; *soi* denotes a man or woman not of chief's rank.

4. *iasipa asee agai ke* : song-sounds ; meaningless. But very likely *agai* and *ke* are interjections.

5. *uligu faioananama* : = ' I go amidst another people '. *oana uligu* = ' to go among the people of another place ' : *oana* is a song-word. In *faioananama* the *ma* is evidently the suffix denoting motion ; the reduplicated *na* is perhaps a poetical variation ; unless it is the suffix

denoting affirmation, and here untranslatable (equivalent to the commoner *-nana*). The use of *uligu* is to be noted; it is practically equivalent to the reflexive pronoun; this use as a pronoun is found elsewhere; cp. 18b, 31d, 3f; see below, note 11.

6. *aloalomataigu*: song-word; from *alomata*; = *aloalomata egu*; cp. 71c, *taialomati*. The word *mata* = 'eye' is evidently compounded.

7. *iasipa atee*: meaningless song-sounds; *agai* either the same, or an interjection.

8. *my nephew*: probably given as an equivalent of *manaigu*.

9. *lelesuioigu*: = *lelesuio egu*, 'I weep for thee'; cp. 71c, note 4.

10. *ulirang*: said to be a song-form for *ulimang* = 'our (exclus.) body'.

11. *sualo*: a song-word. *ulirang sualo* was paraphrased as 'we have no *fafanua* (fellow-clansmen) here'. The meaning of the whole is not clear. Mule and his *manai* seem to be referred to as at Amoge (a stretch of land near Gaumai) either when the song was made, or at the time I got it. Perhaps the time is referred to when there was a village at Amoge. This *manai* was a son of 'Ferguson', the chief, and born at Amoge. See Mule's genealogy. It was explained to me: *ulira tivora. Amoge au saraata. sara fafanua apea taipara.** *sara fafanua hamata* † *tapoina au saria.* = 'we (our bodies) were alone. We were at Amoge: we were not like our fellow-clansmen; our fellow-clansmen were in many (other) places.' (Note in this that the 1. pers. plur. inclus. is used instead of the exclusive of the text.) *ulirang sualo* seems therefore to be a song-form for *ulimang tivomang* = 'our bodies are alone'. Note the use of *uli-* in the text here, and in the explanatory statement; it is practically equivalent to a pronoun; see above, note 5. We have *tivora* instead of *tivoria* (3. pers.); unless this is a slip, this shows *tivora* as taken = *maita*, we.

[B] 1. *agaiie*: must be the interjection = ah! oh!

2. *tininggu*: Rubiana word = *uligu*, my body. Here again is practically = 'myself'. The object (indirect) of *fanaafaua*: 'what shall I do with (to) my body?' He was sick.

3. *faialoalomata*: the simple form *alomata* is to be found (see 76b), as well as this syllabic reduplication, which he seems to give a meaning almost the same as a verbal substantive. Below we have: *haialoalomata egu*. See also 76b 8.

4. *my gran*: = *tuagu*, totem-kinship, or blood-kinship ('grandfather').

5. *egu areai*: 'the talk about me,' 'what is being said about me.' 'Ferguson's' people were cross with Mule. *areai* = 'talk', 'speech', 'words'. The construction *egu areai* is probably poetical. It is analogous to such constructions as *salina* = 'talk about it', *peuna* = 'the business of it', and the like. *egu, eng*, etc. seem to denote more intimate possession than *sagu, sang*, etc. *egu areai* shows *egu* used where we should, on analogy, expect a possessive suffix, that is the (hypothetical) form *areaigu*. *sagu areai* would = 'my words', 'my talk'. See below, c 6.

6. *nenenggu*: Rubiana for *totogu* = 'my leg'. Indirect object of *fanaafaua*.

[C] 1. *egu*: if we adopt the punctuation given, we have here the possessive repeated separately from the suffix in *nenenggu*; probably a poetic usage.

* I take *para* here = 'to be like', that is unlike their clansmen they had stayed at Amoge.

† This should be *hamataang*, properly.

2. *sigeti* : Rubiana word = Mono *maula* (to hurt).

3. *ăbu era range bongi* : *range bongi* is Rubiana for *boi tapoina*; so the expression = *abu era boi tapoina* (*ihamoloanita*). The idiom is not clear : *laiti* is to be understood, it seems, with *ăbu era* (Mule speaks here as being on board a schooner); and the meaning would seem to be : 'the rain of ours wets us every day.' It looks as if we have here the idiomatic use of *ăbu* to denote a strong affirmation, the negative being merely suggested to give the opposite meaning. *era* seems equivalent to an ethic dative, and emphasizes the objective *-ita* in *ihamoloanita*. See below, 6.

4. *ihamoloanita* : *moloani* = ' to get wet from rain ' ; *hamoloani* = ' to wet ', of rain. The *-ita* is almost certainly the objective of the 1. pers. plur. inclus. pronoun (*maita*). *babautu* (= ' to be without shelter ') also = ' to get wet '.

5. *uligu* : he addresses his body.

6. *ăbu egu areai* : apparently again an idiomatic use of *ăbu* to denote strong affirmation : ' there is indeed talk about me ' ; cp. above, 3. For *egu areai* see above, b 5.

A less likely hypothesis is that *abu egu areai* = ' it is not my fault '.

7. *haiaimalang* : ' I don't know anything about it ' (the business). *aimala* with *-ng* suffixed ; the *-ng* is probably direct object.

8. *agaiva* : song-sound, meaningless.

9. *oiisanahaiing* : *oiisa* + *aha* (me) + *ng* (indefinite place). There is a euphonic *n* between the two *a*'s ; and an *i* sound is put between *a* and *ng*, and makes itself heard twice, first of all as a diphthong with *a* : it is better written *oiisanahaing*. I was told *-afa* must not be used with this verb ; such a thing is *paitena* (bad) (but this may be questioned). Mule's style is probably bad.

The reference is to Ferguson coming away from Gizo before Mule one time when they had gone together in the Government boat, the ' Lalu .'

75 (Song)

We have in this song a reference to a canoe-race near Siru.

[A] 1. *siriroi asi onaroi ase ke* : song-sounds, which reappear below in various modifications : *ke* may be the interjection.

2. *Samoai* : the *samoai* is a shark-like man-eating fish. I did not see one. Here it is the proper name of a canoe belonging to ' Big ' Gorai and the *nitu* Tiong Tanutanu.

3. *ke* : either a song-sound, or the interjection.

4. *kekeletena* : the verb is seen in *oikelete* immediately following. *kekeletena* evidently = *kekelete ena*, the verbal substantive (with *ena*).

5. *oikelete* : said to be a song-form = *ikelete*, the 3. pers. sing.

6. *matanai* : *matana* = ' a passage through the reef ' : *matanai* is probably a song or Old Alu form for *matanaang*, ' it goes along, through, the opening,' or ' to the opening ' : unless *ai* is merely a song-sound and *matanai* = *matana* = ' to the opening, Piogai.' See notes 9, 12, below.

7. *Piogai* : in apposition to *matanai*. This is the name of the opening through the reef just in front of the now village of Faleta, where I lived for some time ; and some two miles west of Siru. It is found also in the tale of Dudueri.

8. *bababasainama* : verb. subst. (*bababasa ena*) of *babasa* (? *bababasa*) with *ma* suffixed : *babasa* (? *bababasa*) = ' to come close up to ' ; apparently it has a song-form *babata*.

9. *sausauanai* : I take this to be the subject of *bababasainama*, and *Samoai* to be the indirect object.

sausau = ' a number of canoes together ' : *-anai* is perhaps merely a song-sound. Cp. above, note 6.

The Samoai led ; for it was Tiong Tanutanu who made it win in the race.

10. *siasiana* : *siasia* = ' the crew of a canoe ' (here, of the Samoai). It is the song-form for *fanua*.

Note that we have a possessive suffix used here (unless *-na* is merely a song-sound).

11. *drevanlesui* : song-form, with *retai* (= *dretai*) given as the equivalent. *lesu* is the verb which we see so often in the form *lelesu egu*, etc. (see 71a, 72a, etc.). *i* is presumably the object pronoun 3. pers. sing. *-van-* is evidently the song-form, or the Old Alu, for *fan* ; here it emphasizes the verb as in *ifampoelendi* (' she cursed them ') in 67c. *lesu* here = *tai* ; *drevanlesui* seems = ' they weep for him ' ; ' shed tears in their yearning for him '. The notes give ' they sing out ', but this is not the meaning for *tai* ; though, of course, *lesu* may have that special meaning here, and = ' they call out for him '. So below, *arevalomata* = *tai*, which I take = ' weep for him ', ' yearn for him with tears ', not ' cry out ', as the notes say : but it may = ' thou dost call out for thy namesake (*leang*) '.

Note *siasiana*, which seems to be a collective, is used with a plural prefix to the verb.

They sang out to (wept for ?) Tiong Tanutanu, so that he should make the canoe be first. If a man is racing in a canoe he would sing out to his *nitu* (see under Religion in the Sociology) to make the canoe go fast.

12. *tianai* : in Mono *tianaang* = ' inside ' ; so that (*-a*)*ang* has here the song-form, or the Old Alu form *-ai*. Cp. *matanai*, note 6, above ; and *sausauanai*, note 9.

[B] 1. *Auogi* : another name of Kopana's, ' Big ' Gorai's son, and father to the now Gorai of Paramata (see genealogies).

2. *oiarevalomata* : *arevalomata* is a song-form of *tai* ; the notes say ' cry out ' ; so that the meaning here may be not ' weep ', as I translate, but ' cry out ' (see note a 11). *mata* = ' eye ' enters into this word. *oi-* is given = *i-* (cp. above, note a 5), but I take it to be the 2. pers. sing., for we have *leang*, the next word but one.

3. *leang* : *lea-* with the possessive suffix, as usual. Here *leang* seems = ' thy namesake ' : Tiong Tanutanu when living was called Kopana (see Sociology, Religion, § 28).

4. *biuna* : = *lalaafa kanegana*, ' the Great Chief.' Perhaps *oiarevalomata Auogi leang biuna* = ' thou dost call out, Auogi, for thy namesake the Great Chief ' (Tiong Tanutanu). *biuna* is a song-word.

5. *ifanaua* : *ifana* + *ua* (with, and) = ' he and his brother-in-law '. ' He ' seems to denote Tiong Tanutanu ; and *ifa*, a fellow-*nitu*. For the kinship denoted by *ifa*, see Sociology, Kinship, § 16 (*a*).

6. *dreanafairia* : seems to be the verbal substantive with the past prefix = *dreanafa eria*. *anafa* is a song-word = *peko* (to wish) in ordinary speech. In *dreanafama* (ordinary speech *iripekoma*) *-ma* adds the idea of motion.

7. *ala taramate sara* : *ala* = either ' bye and bye ', ' next ', or ' now '. *taramate sara* : note *sara* used, not *era* ; and *mate* in an unreduplicated form. Perhaps here *mate* = ' to get very wearied ', ' die for weariness ', ' tire oneself out ' : = ' now we will put out all our strength '.

8. *kana* : ' war ' = *tala* : it may be a song-word.

9. *mane* : this was given as a song-sound ; but it seems certainly to be = *maang e*, ' ho you ! ', which is heard so sounded in everyday speech.

[C] 1. *ape gu* : evidently = *ape egu* (' not mine '). Here *egu* has the force of an ethic dative = ' for me '.

2. *ne* : a song-sound.

3. *lobiuro* : ' I do not know,' that is, ' I have no skill in.'

4. *ataina* : = *atai ena*, verb. subst. of *atai* = ' to know ', ' be skilled in '.

5. *somanana* : probably does not belong to the song itself.

The race here referred to was held when Mono men were coming to Kopana (' Big ' Gorai's father) at Siru.

' Big ' Gorai was coming from Mono with all his people on a three days' visit to Kopana, his father, who was living at Siru, where also the fathers of Baoi and Binigi were living. For the appeal to a dead kinsman in a canoe-race cp. 22a.

76 (Song)

This song seems to be referring to Pili's own baby. The meaning of much of the song is very uncertain ; and the version given is greatly hypothetical. Pili was married to a *mamaifa*, that is, a woman of chief's rank ; namely Kuini, daughter of Kopana, son of ' Big ' Gorai. Kuini is a *mamaifa kanegana* (' great chiefess ') ; her child is Auogi.

[A] 1. *ulivara gevu* : = ' he good picanniny ' : song-words. In ordinary speech, I was told = *tauii lalaafa rekona* (' the child is a goodly chief ', or ' the child-chief is goodly '). Perhaps *ulivara* = *tauii lalaafa* = child-chief. (Cp. *uliaele* = *lalaafa kanegana*, 71c.) *gevu* seems = *rekona*, ' good,' ' goodly.' Here and below *ulivara gevu* may be a vocative, or a statement. In *a* I have translated on the second supposition ; in *b* on the first.

2. *teteng* = ' thy *tete* ' : *tete* = ' grandmother ', in blood kinship.

3. *refativonanáma* : *tivo* with possessive suffixes (*tivogu, tivong, tivona*, etc.) = an adjective ' alone '.

Here we have *tivona* with the causative prefix *fa-* : the *-na* suffix is reduplicated, probably a poetical form. *-ma* is the suffix denoting motion, ' hither ', ' thither '. *fativona* would = ' make to be alone ' ; *-ma* would add the idea of ' bring hither (and make to be alone) '. The paraphrase is : ' one only carries you ' : this refers to a *mamaifa*'s child being made *olatu* (taboo).

4. *apagua* : given as the song-form for *apagu* ; but more likely it is *apagu* + *ua* (and). Cp. below, note b 2.

5. *releo* : *leo* is another word for *'nkoti*, but seemingly not a song-word. Below we have *ileo*.

6. *otaiafa* : *tai* = ' to weep ' ; *-afa* the 1. pers. sing. pronoun, object. *o* is the prefix used to denote an unrealized hypothesis, or, as here, simply = *ona-*. *ati* is the negative used with commands.

7. *Misu* : Pili's father.

8. *efalolio* : song-form for *efaivuo*. *ivu* is said to babies when they cry ; so *faivu* = ' to hush ' ; the song-form being *faloli*. *-o* is the pron. 2. pers. sing. *e-* is the hypothetical prefix, 3. pers. sing. : here it seems equivalent to *ena-*.

9. *magero* : song-word = *mamaifa* (woman of chief's rank).

10. *kelama* : a song-sound. Probably is *ke* (interjection) *lama* (= ' then ').

[B] 1. *ala* : said to be a song-sound. But is probably the adverb or conjunction (= ' then ', ' now ').

2. *'nkanua* : = *'nkang* + *ua*. But it seems to be merely a song-form for *'nkang*, assuming *magero* to be the subject of *efamalasuo* and *'nkanua*, *'nkang* to be in apposition to *magero*.

Someone else seems to be addressed by the *-o* in *famalasuo*: the notes say that the *mamaifa*'s mother takes a rest ; but rather it would seem that the child's mother is given a rest by her own mother, and is here addressed.

malasu = ' to rest ' ; in *famalasu* we have the causative = ' to make rest ' : *-o* is the object pronoun, 2. pers. sing. *e-* is the 3. pers. sing. hypoth. prefix. Here it seems equivalent to a future.

3. *amafăŭno* : a word of uncertain composition ; perhaps = *ama* + *afa* + *u* + *no*: *ama-* the prefix for 1. pers. plur. (exclus.) ; *afa* the element seen in *iafaua* = ' why ? ' ; *u* an element = ' do ' ; *-no* is the object pronoun 2. pers. sing. with a euphonic *n*. Cp., too, the next note ; and *anganaumafa*, 66p. The singer now seems to be speaking to the child.

4. *iva ma afauno* : must be = *iva amaafauno*.

5. *tuanua soa oeaua* : the meaning seems to be ' if thy *tua* were alive thou wouldst be thus ', that is the grandfather would hold the baby.

tuanua = *tuang* + *ua* = ' with thy *tua* '. The notes have *tua* = ' grandmother ' and = ' grandfather ' ; the first meaning must be a mistake.

eaua = ' thus ' ; as verb = ' to be, do, thus '.

o- is the hypothetical prefix, 2. pers. sing.

soa is here an expletive, and strengthens the apodosis of the hypothesis.

6. *faiaimalano* : *aimala* = ' not to know about something ' ; cp. *haiaimalang*, 72c. Here I take it to be = ' not to know what to do with something ' ; *-no* is the object pron. 2. pers. sing. with euphonic *n*.

7. *ilesu* : song-word ; = *tai* (72a).

8. *alomatano* : *alomata* is a song-word = ' to cry ' (cp. 72ab) ; here the notes say = ' remember ' ; *-no* is the object pronoun 2. pers. sing. with euphonic *n*.

In *ilesu alomatano*, *alomatano* seems almost equivalent to a participle, unless we take it as a verb with the verbal prefix omitted. The construction seems to be the same as in, for example, *ilauai tatagu*, ' she went there at a run ' (*tatagu* = the verb ' to run '), a verb being used adverbially.

9. *alomatana* : the *-na* may be merely a song-sound ; and the *alomata* may be in one of the constructions given in the last note : that is, either an adverbial use with *ilesu* ; or a verb with prefix omitted. *alomatana* cannot be the verbal substant. ; this would be *aloalomataina*.

10. *somanana* : this word probably does not belong to the song.

77 (Song) (Tiong Tanutanu ?)

The notes give ' *Tiong Tanutanu* ' as the name of this song : but I am doubtful about this.

1. *mang* : said to be a song-word (sound ?) ; but I take it to be the same as *maang*, pron. 2. pers. plural. Either vocative, or goes with *iana* = ' ye fish '.

2. *fanadoro sagu* : verbal subst. with prefix.

3. *tia* : given as a song-word (sound ?) ; but it is the enclitic so often found with verbs.

4. *ianana* : we seem to have a song-sound *-na* added to *iana*, unless *-na* = ' is '.

5. *ke* : either a song-form ; or the interjection = *koe*.

6. *kuleba* : ' porpoise ' ; in ordinary speech *uriafa*. *kuleba* was said to be the name used by all *nitu* : we may look on it as a song-word.

7. *kane* : song-form for *kanega* = ' old man '.

8. *Kapanta* : the name of an old man born in Mono, who came to Alu and died at Maliai. The occurrence of *nt* with no separating vowel is unusual. From English word Carpenter ?

9. *oimate ora sang* : the meaning is not wholly clear. He (Kapanta) lay down in the canoe, and would not paddle, being lazy. *mate* here perhaps = ' to be very tired ' ; and *mate ora* = ' to pretend being tired '. *ora* = ' to lie ', ' to pretend ', and probably is used adverbially, as in *ilauai tatagu*, 41x, ' went at a run.' *oimate . . . sang* is verb. substantive, but without syllabic reduplication. (cp. *taramate sara*, 75b).

10. *tianai* : = *tianaang* ; *-ai* is song-form, or Old Alu.

11. *galia* : big canoe, called *tomoko* in Rubiana, I was told.

12. *magero* : song-word ; *mamaifa* in ordinary speech.

13. *paipa* : the English word ' pipe '.

14. *bokena* : *boke* is the name of a particular kind of decoration, like that on a *koko* basket. Here the *-na* is the possessive suffix ; probably the suffix is used to imply the close connection between *sauai* and the *boke*.

15. *sauai* : = ' the noise made by the clinking shells in the *boke* '. *bokena sauai* = ' the clinking of the *boke* ' : the expression seems merely thrown in without any grammatical connection.

16. *sikuna* : the English word ' schooner ', showing the tendency to separate two consonants by a vowel.

17. *marikan* : = ' American '.

Formerly many American vessels used to come to these islands.

78 (Song)

Kopana had gone to meet a *mamaifa* in the bush with whom he had an intrigue ; she did not come to the meeting.

[A] 1. *olegana tuburo* : *olega* = a roundish betel-nut ; *tuburo* = a long-shaped betel-nut. (These shapes are only accidental.) *olega* is the name of the betel generally chewed ; and is cultivated. In *olegana*, I take *-na* to be a song-sound.

2. *mang* : a song-sound.

3. *faifalifetafali* : the meaning of this word is uncertain. The notes give = ' I take my *niga* ' (betel-nut).

Perhaps *tafali* is the same word as *tafala* = ' for nothing '.

4. *ulana* : *ula* = ' the pepper-creeper ', and ' the pepper ' used to chew when taking betel.

The *-na* is presumably a song-sound.

5. *maikona* : ' the leaf of the pepper-creeper,' which is eaten when the pepper-bean or -fruit cannot be got.

maikona a song-form for *lohi*, used in ordinary speech.

6. *pakimigu* : meaning uncertain. The explanation I have of *pakimigu ainama* is that ' she packed *niga* (betel) in leaf ', referring to the times before when she used to put the *niga* in a leaf. *aina* seems to be the enclitic occasionally found with verbs (cp. 66r, 7d) = ' just ', ' do '.

-ma adds the idea of motion.

7. *televamoriaigu* : paraphrased by ' give ' ; should perhaps be written *tele vamoriaigu*, two words. The meaning is uncertain. *tele* = ' to give '.

vamoriaigu : *va-* is song or Old Alu form for *fa-*.
vamoriaigu = *vamoria* (*vamorea*) *egu*.
vamore (*famore*) = ' forget ', ' not to think of ' (cp. 79a).

8. *momolu* : another name for the red shell-money called *kasisi*. Kopana had given *kasisi* to the *mamaifa* (he had asked her to come), and made an appointment for three days thence ; and she had not filled it. Kopana after waiting a long time goes back again.

9. *momolung* : seems to be *momolu* with the possess. suffix 2. pers. sing.

10. *aruaru* : ' rock ' ; I assume the suffix *-a* has been omitted.

[B] 1. *mekasosofaigu* = *mekasosofa egu* : the element *meka* gives the idea ' till one is tired '. Here *meka* is not reduplicated in the verbal subst., as is more usual, but the verb has syllablic reduplication (*mekasofa*).

Note immediately after it is in the form *mekososofai egu* : and we have *meka* or *meko*.

2. *siuruai* : *siuru* = ' a small hill ' : *-ai* evidently is a song-form or Old Alu for *-ang* (' on the hill ') ; *siuruai* is in apposition to *peta*, and the latter seems redundant.

3. *apu* : = *abu*, ' not.'

4. *faifamorema* : seems = ' I forgot to come hither (*-ma*)'.

5. *faiĭēfamorema* : the sound *-ĭē-* (*-yē-*) is a song-sound.

6. *tautalu* : song-form for *taugu* = ' my mistress ' ; unless *talu* is adverb = ' formerly ', ' belonging to the past '.

7. *faialomatiala* : *-ala* either the adverb (' then ', ' now ') ; or a song-sound.

8. *magero* : song-word = *mamaifa*.

9. *egu mata* : here we have *mata* = ' eye ' used with a separated possessive ; normally, as a part of the body, it takes possessive suffixes (*matagu*, etc.) : *egu*, *eng*, etc., it is to be noted, denote a closer relation than *sagu*, *sang*, etc. *egu mata* seems to be an endearing term for the woman.

10. *airuma* : here evidently applied to *mata* : paraphrased as ' good (*rekona*) fellow woman ' : *airuma* = ' fair ', ' goodly ', ' beautiful '. *ai-* is perhaps really = *ang-* the relative prefix ; for another adjective of analogous construction see *aimatu* (66aa).

11. *Tukena Lauvesa* : *tukena* was said to be a song-sound ; but I have taken it as part of a proper name ; or perhaps it = ' high ', ' big ' in a foreign (Fauru ?) speech. Lauvesa (Laubesa) is a mountain or hill in Fauru.

The *mamaifa* of this song was afterwards married to Kopana, but at this time she was his mistress (*tauna*).

79 (Song)

Fagafuluna (a man) and ' Big ' Gorai were in a canoe ; Fagafuluna was frightened, and ' Big ' Gorai made this song.

[A] 1. *ulidendere tele*. *oidede tele* : (perhaps *tele* should be written with each as one word) *oidede tele* is said to = *ulidendere tele* = ' shiver with fright '. I take *uli* = ' body', here without a suffix : and that we have this word used adverbially like *tia* (= belly) in *tiapaite*, *tiamako*. *dendere* seems to be a modification of *dede* ; the force here of *tele* must be left as unknown. In *ulidendere* we have an unprefixed verb. *denderetele* is found in Rel 57b to denote the action of a man trembling when he sees a *nitu*.

2. *tianai* : = *tianaang*, ' within.'

3. *gua kiki* : ' small canoe ' : *kiki* is seldom used in Mono (= *atuaiina*) ; probably an Old Alu word.

gua apparently = *kiniu* : I do not know whether it is only a song-word.

4. *Dimi* : probably the English ' Jimmy ' : *dj* sound is not found in Mono speech. Dimi was at the sheet.

5. *nai* : seems to be only a song-sound.

6. *fafamoreaieng* : = *fafamorea eng*, the verb. substantive with the suffix *-a* ; cp. *lelesuiaigu*, 71a. *famore* = ' forget ', ' not to think of,' apparently (cp. 44ac). See also below, note b 5.

7. *famorena* : (not *famoreua*, I assume) ; the notes give ' slack ' for this word. But it seems to be a repetition of the preceding word, as in *lelesu egu tia lesuna*, just following. In both these cases it looks as if we had the simple verb with *-na* (possess. suffix 3. pers. sing.) after the verbal substantive, a construction which can hardly be translated.

8. *seli* : the English word ' sail '.

9. *lesuna* : cp. note 7. Gorai cried for his tomahawk, which he had lost.

10. *kelekuno* : song-word = *piku*, *levolevo* in ordinary speech. *aniko* = ' an axe with a short handle ' ; *piku* = one on which a long handle has been put.

Here *kelekuno* is a trade-axe, but probably with a long handle fitted by the natives.

[B] 1. *ulidendere* : see note a 1, above.

2. *oifagorenafa* : = *oifagore* + *n* (euphonic) + *afa*.

-afa is either direct object, or the object of reference (' for me '), probably the latter.

fagore generally refers to the method by which a *nitu* speaks with the living by moving an arrow : see Religion § 25 in the Sociology.

Here it = ' to speak by rocking a canoe ', like the *nitu* Divo (see Sociology, Rel § 59), and other *nitu*. *ai*, *aiai* are the usual terms for this.

3. *eguli birui* : song-words = *tiong rekona*.

4. *burisi* : the English word ' breeze ' ; here a ' strong breeze '.

5. *oifamoreafama* : this was paraphrased as ' be a head wind '.

For *famore*, cp. above, note a 6.

Perhaps the meaning is : ' thou forgettest about the breeze so far as I am concerned ' ; *-ma* being merely a vague idea of direction (' me here ').

6. *burisina* : *-na* is apparently merely a song-sound.

7. *bigŭŭini* : = English ' big wind '.

8. *my brother* : this refers to one Lawrence (?), a white man who used to come in a schooner.

9. *fatavee feromata* : given as equivalent to ' you have many things ' : but the exact meaning of these words is unknown to me. Perhaps *fero* = ' other ', *mata* = ' eye '.

10. *Misbatala* : evidently corrupted from ' Mr. Butler ' : it is the name of a brother to ' Ferguson ', Kisu, and Kipau. See genealogies.

11. *Magerisi* : song-form for the name of Ivinui, mother to Misbatala.

12. *lalamioigu* : = *lelesuioigu* ; presumably the verb is *lami* = *lesu*, and *lami*, a song-word. These verbs evidently do not mean that the person wept for is dead, but only that he is thought of with yearning.

' King ' in ' King Victoria ' must be a confusion of the man dictating to me.

13. *isiuo*: song-form for *lalaafa porofaulu* (young chief): see 71b. The proper meaning of *isiuo* is a certain species of bird; see 80.

80 (Song)

This song is in reference to a bird that had been eaten by a dog.

1. *ai*: song-word; = *maito*, 'thou' or *maang*, 'ye' (71ab).

2. *isiuo*: a species of bird, red, and like *kokale* (the name given to European fowls). In other songs here given it = *lalaafa porofaulu* ('young chief'; see 71b, 79b).

We may look on the name of the particular bird as being its proper meaning.

Cp. *birigina dimoro* = '*dimoro*'s feather' = *lalaafa* in 71c.

3. *alomatio sagu*: note form of verbal substantive of *alomati*; and *sagu* not *egu*.

4. *manaigu*: in totemic kinship either (1) one belonging to the generation below the speaker, or (2) a mother's *fafine*: here probably the former (*magota*). In blood kinship a sister's child, or a mother's brother.

5. *oiiasinafa*: *iasi* = 'to get angry' (48a): the *n* is euphonic; *-afa* the indirect object.

6. *oisaliiasima*: we have *iasi* (see last note) with *sali* (talk, words) infixed; and *-ma* suffixed. Probably the meaning is 'you used angry speech to me', *sali* being adverbial, and *-ma* equivalent to an indirect object.

7. *eleana*: apparently = 'some one', 'another', indefinite: the *-na* may be merely a song-sound.

8. *oisali mapelamapelani*: (so I write these words). I take *sali* = 'to fix', 'order': and *mapelamapelani* as a substantive or verb = 'dance', 'dancing', 'hold a dance'. Perhaps this is a foreign word; *-ni* may be a song-sound.

9. *Loluai*: name of a big river in Buim. Being a proper name it has not the suffix *-a*.

10. *ateleni*: *-ni* seems to be = *-a* ('by', 'near'); perhaps a song-form.

11. *Rumasiu*: a place belonging to *nitu*: so also is Koakai, which is a stretch of land in Alu (see Sociology). Rumasiu is therefore most probably some place in Buim like Koakai known to Mausari. It may be Bareka ('Eschatology' § 5b).

81 (Song)

This song was composed by Bitiai in Mono on the death of the chief Ferguson. In it there is a reference to Bitiai's fallen position since his father, 'Big' Gorai's death; and to episodes in Ferguson's life.

Bitiai, while 'Big' Gorai was alive, had a chief's position, but now, as they say, no one treats him with consideration; he is only *soi* (a commoner); this is alluded to.

1. *King*: the English word. 'Big' Gorai, Bitiai's father, is referred to.

2. *faialomatiala*: *-ala* is probably only a song-sound (cp. 71c).

3. *biuang*: evidently another form for *biuna* (75b) = *lalaafa kanegana* (Great Chief).

4. *Asilama*: an epithet for Ferguson. Asilama is the name of a small dark rock in Mono (see Topography); it is in the sea by the north

shore of 'Stirling Harbour', west of Kauka. It is probably igneous and appears dark in comparison with the rocks around, especially when wet. Ferguson was said to be 'all the same' as it; which probably means that he had a very dark colouring.

5. *uriang maluke*: (? one word) equivalent to, or paraphrased by, 'the black one' (referring to Ferguson). Perhaps a foreign word.

6. *oilamilamititi*: *lami* = 'weep for' (79b). The reduplication denotes extension or intensity.

The suffix *-titi* is found generally with the verbal substantive (1g, 66st), and seems to strengthen the idea of repetition: 'kept on bewailing thyself.' This refers to a time when Ferguson was imprisoned at Tulagi by the Administration.

7. *biluau famorena*: the meaning is very uncertain. *biluau* = 'like', 'the same as.' The verb *famore* = 'forget' (?), 'not to think of' (?) (79a). Perhaps *famorena* is an adjective = 'forgetful', 'heedless'; so that the words = 'it was as though thou hadst forgotten', 'you seemed to forget'. The paraphrase was 'you did not talk truth'; and the meaning may be that he spoke untruth to an official through forgetfulness or carelessness.

8. *faifaleseaina*: meaning undetermined; perhaps a verb *falese* + *aina*, an enclitic (= 'just', etc.; 7d, 66r, 78a).

uligu faifaleseaina lepena was paraphrased 'I was away (in Mono) and could not see you'.

uligu probably is almost equivalent to the pronoun 'I'.

The verb *lepe* = 'not to catch many fish': so perhaps *lepena* = 'without food', *-na* being an adjectival ending. Or *faifaleseaina lepena* may = *faifalesea enalepena*, *-na* being a song-sound (cp. 77, 78a, 79b).

9. *dearebabausu*: probably *babausu* = *babautu*: and *-are-* is a mistake for *areai*, or a song-form of it: and is adverbially infixed = 'in their speech' (cp. *-sali-* just following). *babautu* = 'to be left on the lurch, helpless', etc. (1cd, 67h). *dearebabausu* is here paraphrased 'use to say (that) you no good'; so that *babausu* seems = 'treat badly', 'speak badly', 'utter ill'. Another possibility is that *deare-* is a doubled prefix = *dea* (fut.) + *re* (past)—the speaker having been undecided which to use, or else using them as a proper though unusual construction.

10. *salina Asilama*: probably = 'talk about the Asilama'; *salina* being object to *dearebabausu*. *sali* = 'words', 'talk': the *-na* is the possess. suffix 3. pers. sing.; the construction is the same as in *saiga salinaata*, 67p ('talk about a garden').

11. *mamagota*: vocative, plur. of *magota* ('old woman', 'woman').

12. *angsalikeruku*: paraphrased by 'talk lies of'.

Perhaps *sali* ('words', 'talk') is adverbially infixed with a verb *keruku* (of undetermined meaning: = to lie?); so that the whole = 'ye lied in your speech', 'you spoke lyingly'. Or possibly *angsali* = 'ye spake', and *keruku* = subst. ('lies'), or adverb ('lyingly'), or adjective = 'untrue'.

'Black' here has no ethical meaning. Ferguson was a friend to Bitiai.

PART III

PART III

Mono-English Glossary
Index to Motives
Index to Flora
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MONO-ENGLISH GLOSSARY TO THE TALES AND SONGS

Preliminary Note

1. *Abbreviations.*—O.A. = Old Alu; the speech of the Alu people who were driven out or killed by the Mono people about 60 or 70 years ago.

M. = Mono; the speech of the Mono people, who to-day occupy Mono, Alu, and Fauru.

song = song-word; word not used in everyday speech.

F = foreign; word not belonging to Mono speech, or to Old Alu. The numbers after words in the Glossary refer to the texts (or tales); the letters to the sub-divisions of these.

2. *fa-* is the Causative prefix; causatives are given under the main verb; before *a*, *fa-* becomes *f-*.

3. *b* and *v* are interchangeable; for words beginning with *v* look under *b*; *within* words look at either place in the order of words; spelling has not been uniformized.

d, *dr*, *r* are interchangeable; look for all words beginning with one of these under *d*; within words the foregoing observations apply.

f and *h* are interchangeable; look for words beginning with *h* under *f*.

ng as in *ring*; *'n* = *n* with a dull vowel in front, stressed *n*. Vowels, 'Italian.'

4. *Personal Pronouns.*

Sing.		Plur.	
nomin.	objective.	nomin.	objective.
1. *mafa*	*-afa*	1. inclus. *maita*	*-ita*
2. *maito*	*-o*	1. exclus. *mani*	*-ami*
3. —	*-i*, *-ng*	2. *maang*	*-ang*
		3. —	*-ri*, *-iri*

5. *Possessives.*

(*a*) Suffixes:

Sing. 1. *-gu*, 2. *-ng*, 3. *-na*.

Plur. 1. (inclus.) *-ra*, (exclus.) *-mang*, 2. *-mia*, 3. *-ria*.

(*b*) *sagu*, *sang*, *sana*.

sara, *samang* (and *sama*), *samia*, *saria*.

(*c*) And parallel forms with *e-* (*egu*, *eng*, etc.).

6. *Verbal Prefixes.*

Past.				Future.	
Sing. 1. *fai-*	Plur. 1. inclus.	*tai-*	Sing. *fana-*	Plur.	*tara-*
2. *oi-*	1. excl.	*ami-*	*ona-*		*ama-*
3. *i-*	2.	*ang-*	*ena-*		*emia-*
	3.	*iri-*, *re-*			*eria-*, *rea-*

The suffix *-ata* (*-eta*, *-ita*, *-ota*, *-uta*) is often found after verbs and other words.

7. *Pronominalia.* See under the following heads in the Glossary:—

aabau, *-afa-*, *afana*, *afau*, *-afaua*, *afeau*, *agotonafa*, *agu*, *ai*, *-ai*, *ai-*, *ale*, *an-*, *ana*, *am*, *an*, *-ama*, *-ma*, *ant-*, *ang-*, *a'nta-*, *-ang*, *ava*, *au*, *abana*, *avana*, *-rang*, *deng*, *e*, *ea*, *drea*, *dreang*, *eang*, *eaua*, *elai*, *elea*, *emi*, *ena*, *enaaua*, *-fan-*, *-fang-*, *fealau*, *fina*, *la*, *ala*, *lale*, *lama*, *lau*, *mafaiaang*, *-mea-*, *mava*, *'nai*, *ngai*, *ngana*, *'nau*, *oa*, *oang*.

MONO-ENGLISH GLOSSARY TO THE TALES AND SONGS

A

ā : (exclamation). 9r.
-a : (suffix), of ; (esp. before *-ang*, next below). 5c, 31c. Also forms *-an, -ang, -aan*. 41bde.
-a, -ang (after *a*) : suffix denoting place where or whither, etc. 50a, 32a, 4d, 60c, 11a.
aabau : some. 43d, 51a, 3b.
-aan : see *-a* (of).
aanana : plur. of *tauii*.
aang, ang, an : to eat (taro, etc.) ; see also *golu*. 40b.
aata, aati : to bite. 68, 23b, 69a.
aba : bush, forest. 39a, 34c.
abaisa (plur. **aabaisa**) : young woman. 48a, 8d, 57a.
abana : O.A., see *avana*.
abaninai : (a song-word, or foreign) = *fina*. 21b.
abatua : a small kind of creeper. 28c.
abeai : (song-word) = *apeai*. 71b.
ābu : sky, heavens. 21h, 22d.
abu : (adv.) not. 46e, pass.
afa : shine, come out. 22e.
afa- : (pref.) what ? 46c, 50d.
afana : what ? 29b, 44d.
afarai : one of the planks in a canoe. 65e.
(a)fau : ? meaning (? what). 76b, 50f, 44c.
-afaua : (with verbal prefixes) to do what ? why ? 50c, 55a, 21p, 46h.
afeau : ? meaning (? how is it with you) (perhaps Old Alu). 41px.
afilu : to hunt wild pig. 34b, 16c, 12a.
afo : to smell, sniff. 34b, 46g, 52k.
afuafu : young coconut. 03.
aga : to jump down, dive. 34f, 50fk, 56e.
agai : exclamation of pain. 63.
agaie : an adjuration. 67u.
agala : to grow up wildly. 66c.
faagasi : to exhaust, to finish up. 60b.
agotonafa : ? some (uncertain meaning). 1f.
agu : O.A. = M. *sagu*, my. 66k.
ai, aiai : to take seat in a canoe ; rock a canoe (supernaturally). 65m, 4d.
ai (song-word, perhaps O.A.) = M. *maito, maang*, thou, ye. 71ab, 80.
-ai : suffix ; there, away. 44b, 42h, 48h, 49d, 53b, 30f.
-ai : (song-form, probably O.A.) = M. *-ang* (place where). 75a, 77, 79a.
-ai : (song-form, perhaps O.A.) probably = M. *-ng* (2. pers. sing. poss. suff.). 71a.
-ai : O.A. = M. *-a* ; denoting place where or whither. 21e.
ai- : prefix ; = relat. pref. *ang-*. 52l.
aia : a tree used in a chiefship ceremony. 64.
aia : adv., not, no. 48l, 1a, 35d.
faaia : not to find (= *faapea*). 61c.
aiai : not to be there, to be none. 21e, 70.
aiaiina : adj., plur. of *atuaiina*. 34a.
aiaita : see *aita*. 33c.
aiaiti : see *aiti*.
aiina : adv. ; a little, little. 46d 37e, 9d. adj. ; small (plur., *aiaiina*). 44d, 66cc.
aili : to pay, buy. 02.
aimala : (? song-word) ; not to know about something. 72c, 76b.
aimatu : that that burns a long time. 66aa.
aina : adv. ; now, just. 66r, 7d, 78a.
airuma : beautiful, fair. 78b.
aisa : come ! come on ! 43a, 41b, 51c.
aisato : come on ! 41p, 66dd.

aita, aiaita : to carry in a bundle on the back. 37bf, 33c.
aiti, aiaiti (?) : to tup, copulate. 42m, 55b, 51c.
aka : O.A. = M. *abu*, not. 71d, 21k.
akare : O.A. in *akare paloam* = M. *areai tapoina*. 71b.
akila : (song-word. Bougainville speech ?) = ? 13c.
aku : O.A. = M. *au* (an enclitic). 66k.
fala : set fire to. 66b.
ala : cross over in a canoe, go to another place. 21g, 64a.
ala : then, next, when, now (see also *la*). 47c, 39c, 34h.
alapa : yam, in general. 1m, 2a, 3b.
alasa, alasi : cut a stick to a point, chop with an adze (= *talasi*). 41a, 65b, note, cd.
alau : just now, only lately. 2bc, 1e, 20c.
ale : to drift away. 65n.
ale : pron. ; who ? 8d.
alele : centipede. 63.
alepa (of a *mamaifa*) step over dead bodies. 8ln.
ali : to be burned (of a dead body). 54b, 42g.
fali : to burn something. 32c, 9t, 54a.
alipa : barrier at the lower part of a house-door. 1d.
aloaga : a plant with a root (?) used as food. 64.
alolo : creeper. 27b.
alomata, aloalomata, alomati : (song-word) cry, weep for. 72ab, 76b, 71c, 80.
alumi : swallow, engulf, catch. 56d.
am, an : O.A. = M. *sang* ; possess. pron. ; thy. 42m.
-ama, -ma : (suffix) ; see *-ma*. 46d.
amisu : to spit. 49c.
ammamatana : an attendant, nurse. 49c.
amoti, amoto : to go up stealthily to one. 54bc.
an, ang : see *aang*. 66sw.
an : see *am*.
an- : see *ang-*.
-an : see *-a* (of).
ana : O.A. = M. *sana* ; his. 16m.
-ana : suffix ; O.A. = M. *-ang* (?). 01
anaa : white (of pig). 67w.
anaana : white. 67w, note.
anaa : white cockatoo. 21l.
anafa : (song-word) ; to wish, want. 75b.
anee : go up, climb up. 46g, 77b, 22b.
fanee : make go up, carry up. 44b.
aniko : axe. 79a, note.
ansana numa : head wife. 35e.
ant- : prefix, relative. 70.
anua : meaning ? 46e.
ang, an : see *aang*. 56a, 52c, 61b.
ang-, an- : prefix giving a relative meaning. 64, 46h, 52g.
-ang : O.A. = M. *-a* ; (*-ang*) suffix denoting direction. 01.
-ang : objective of *maang* = you
-ang : see *-a*.
anganaúnafa : O.A. = ? 66p.
a'nta- : prefix, relative ; = *ang-* + *ita*. 46c, 45c, 66z, 43a. Suffix; = *-ang* (you) + *ita*.
aofo : to be ill ; sickness. 35f, 55b, 48g.
apa (plur. **lapapa**) : kinship term ; father, etc. 43a.
apaapa : a frog (or, toad ?) species. 11 note, 7a.
apasa : remains or refuse of something. 45a, 21f (?).
ape : not. 56c.
apea : not, no, there is not. 49b, 8m, 1a.
faapea (= faaia) : not to see. 41x, 21a, 46f.
apeai : not to be, not be there. 35e, 44b, 70.
apu : a sea-creature. 23a.
apu : (song-form), = *abu*, not. 78b.
aputu : to go out (fire). 50a.
faaputi : to put out fire. 46g.
ara : O.A. = M. *sara*, our. 66p.
ararana : the gills of a fish (*arara* + poss. suffix ?). 52 note g3.
areai : to speak, say, words, talk. 43c, 2f, 44c, 30b.
fareai : to address, speak to. 46a, 30f, 19.
arevalomata : (song-word) = *tai* ; weep. 75b.
aria : come on ! I say ! (also as verb). 43a, 41c, 54c.

aro : back (of men and beasts). 43a, 23b, 65s.
aro : to cut down tree, make canoe. 16b, 22a, 9a.
aro : to shut up a house. 1d, 35g, 17h.
aroaro : a basket-kind. 21e, 66q, 67a.
aruaru : a rock. 78a.
asai (asa ?) : put a child on one's knee (? mistake for *hasae, fasae*). 50e.
asama : a creeper-species, to use *asama*. 65d.
asaso : bamboo-kind, comb. 02 note, 67d note.
asu : betel-chewing outfit; to use this. 45a, 35d, 43d, 48e.
atai : know. 34a, 12d, 8a.
fatai : show, tell. 55g, 34g, 20c.
ate : chest, breast. 66cc.
ate : see *ati*.
atele : fresh-water, river, pool. 42l, 62, 48c.
ateleni : song-word, = ? (Bougainville speech ?). 13c.
ati : not (jussive). 44a, 39b, 16k
atiati : ogress (= *poapoau*). 48e.
atuaiina : small. 46a, 34a, 15a.
au : stay, live, be. 29a, 54b, 2f.
au : tree, stick, log. 57g, 30d, 41a.
au : (espec. after imperat.), well ! do ! (see also *u*). 41p, 18f, 67g.
au : O.A. = M. *gau*, thou (emphatic). 16l.
aua, auang : stopping place, abode. 46f, 28c, 30f note.
auai falalafana : a wife, other than the head-wife. 34e, 67n.
auasolo, auasoloa : not yet. 66kl.
auau : dog. 56d, 57a, 16a.
aufo : see *aofo*.
aui : to forget. 41w.
aui numa : = *ansana numa*. 67r.
auko : tail. 63.
aulu : a bamboo-kind, part of *sorau*. 18c, 01, 65k.
aului : house for cooking in. 67u.
ausagu : emph. negat., not at all. 40c, 56b, 13b.
avana, abana : O.A. = M. *afana*, what ? 01.
avesolo : a creeper. 65gh.

B, V

ba : interj., hullo ! I say ! 46d, 31b, 9k.
baba : a small hole. 5e, 18c, 10b.
babaró : to catch *ukala*. 5a.
babasa (bababasa ?) : come close up to. 75a.
babautu : (song-form *babausu*, 81 ?) be helpless. 1cd, 67h.
fababauti : to leave helpless. 1e, 65a.
babinegu : O.A. = M. *fafinegu*. 13c.
bage, vage : to take a fish out of its shell. 60d.
bai : shut up a house, etc. 41p, 35g, 32b.
bai : the armpit. 02.
baini : ask for. 1b, 39a.
bakele, bakebakele : go for a walk, go about. 41r, 21d, 46h.
baleo : bread-fruit tree. 33d.
balu : (partic.), now, in turn (?). 41dh, 53b.
bamata, vamata : O.A. = M. *famata*. 66p.
vamore : see under *m*.
-van- : (song or) O.A. = M. *-fan-*, emphat. partic. 75a.
bana : to put away. 35b, 17a, 9c.
bao : a shell. 29e notes.
baoi : shark. 65p.
(F) baramo : (Telei, Molafe =) M. *toloo* ; eel. 58 note.
barolobo : (song), = *oifagafuli*. 71d.
basa, vasa : to put leaves in belt for a *basa*. 50d.
basi : adv., catching hold of. 49c, 65f.
batafa (plur. **talaiva**) : woman, wife. 40a, 29a, 17a.
batava : O.A. = M. *batafa*. 42m.
vatoi (? **vato**) : share out among. 57g.
bau : (adv.) that not, lest, not (jussive). 46g, 40b, 47c.
baŭfu : a fresh-water fish. 66r.
baulu : tree-pigeon. 21l.
beampeu : thing, something. 35c, 46c, 55b.
veve : to pull out (a fence). 2b.
beku : a wood carving. 65g.
belu : be hungry. 49g, 31a, 9d.

bena : another name (?) for *aulu* bamboo. 65k note 6.
biai : a shell-fish. 23a.
bigūūini : (English word) big wind. 79b.
bilogeai : presently, bye and bye. 31e, 55e, 23b.
bilu, vilu : go on, get away. 22a, 7b, 66m.
biluau : like, same as. 18b, 16n, 40a.
birigi : (song) certain feathers in the *dimoro*. 71c.
birui : (song). 79b.
bisiging : house of a chief. 67s.
vitiviti : women's belt in which *basa* is stuck. 50d notes.
biuang : probably = *biuna*. 81.
biuna : (song) = *lalaafa kanegana*. 75b.
boa : swamp. 13c notes.
boala : bow (weapon). 29b, 8a.
boi : night, day (indefin.). 11b, 67m, 42m.
boiboiuana : in the morning (early ?). 18f.
boina : at night. 37f, 67t, 27a.
boitalu : formerly. 62, 53a, 28a.
boiua : to-morrow. 55h, 57eg, 3pe.
boke : a certain decoration. 77.
boko : O.A. = M. *boo*, pig. 48l, 52c.
boloaputu : that does not burn long. 66cc.
(F ?) **bonu** : meaning ? 71.
boo : pig. 43a.
borotoko : garden-fence. 2b.
boto : cunnus. 21d.
boxa, box : (English) European chest. 21p.
bubutu : to attack. 9c, 16c, 44d.
bugu : a throwing-stick in a game. 60c note.
bui : to prepare betel-nut, etc., for chewing (?). 45a.
bulilofo : a soft white stone. 66aa note.
bulo : sweep in different directions. 28c.
buoto : a fish. 65n.
burisi : (English), breeze. 79b.
busoi : a *karafai* kind. 17a.
butulu : a reef. 56fg.

D, R, DR

farakapi : to put on again (cp. *kape*). 62.
farakopo : to cover up. 67a.
rale : a hard white stone. 66aa.
-rang : (song), = *-mang*, our. 72a.
(F) **range bongi** : Rubiana = *boi tapoina*. 72c.
rao : stamp cooked taro in a wooden mortar. 67y.
rapi : small arrow for shooting birds. 03.
darami : food, vegetable food to eat. 55h, 40h, 40b, 45c.
dariko : small firewood. 66aa.
daroi : to be angry (of a man). 22l, 66k, 34f note.
drea : see *ea*.
dreang : see *eang*.
dreapa : long. 1c, 53a, 22l.
dreapana : far. 80.
fareapana : go a long way. 49e.
dreapanaang : a long way. 49e, 8m, 70.
dedetele, denderetele : tremble, shudder. 79a.
regese : feather worn in head. 13b, 71c, note 3.
reko. be all right, do right, make right. 35b, 9n, 60d.
fareko : heal, mend. 42h, 2c, 1e.
rekoreko : be well, be good. 28b, 42h, 23b.
rekona : good, nice. 16d, 17d, 42c.
rekorekona : proper, of some account. 65v.
deng, dem, den : (word used in enumeration), and another (others). 7d.
rerega : to get ready, 22c, 46c, 47a.
diki : (? as common subst.), big hill. 65t note.
diko tataru : used in 30bd, meaning ? perhaps foreign.
dimoro : a bird. 21m, 71c.
diripua : a tree. 39b.
(F ?) **diro** : (song) Bougainville speech ? 13c.
diutana : cut down small plants, etc. 9a.
rofo : take vengeance on chief's death. 54a.
rokati : pierce right through. 41m.

(F ?) drokotomosi: (song) Bougainv. speech ? 13c.
ropu: corruption of ' rope ' (= *fili*). 22l, 21h.
roro: to see. 19, 5d, 6d.
faroro: to show. 66c, 49d, 65d.
rosi: to cut, carve (an *ogi*). 70.
(F) rua: (Telei) = *fealo*, sun. 18c.
ruau: to shout, a shouting, all together. 42c, 41e, 54e.
rule: to clear cooking-stones of ashes. 42g, 66bb, 22l.
duruku: a shell. 57 note.

E

e: (exclam.) oh ! ah ! 66h, 35f, 30bd.
e: O.A. = M. *ale*, who ? 16l.
ea: this, that, the, he, etc. (plur. *drea, ea.*). 3cd, 46d, 56c.
ea: one (= *elea*). 68.
eala: a tree. 65k.
eang, eam, eaang: that, this (plur. *dreang, eang*). 9r, 41d, 54c. (same as *ea*).
earuna: at the other end of. 41 notes.
eaua: thus, such. 67m, 20b, 54e.
eetana: raw. 9e, 2a, 49e.
eeva: to work, work at. 37d, 9a, 45b.
efu: a bamboo, pan-pipes. 41st, 57g, 55h.
egu, etc.: my, thy, etc. 56a.
eguafum: my dear ! 67n.
eguli: (song), see 79b.
egutai: = *egutaieng, egutaimia*. 65a.
egutaieng: plur. *egutaimia*; my dear. 8a, 9t, 66q.
eguegutai: to call *egutaieng*. 66b.
ela: to sing, song. 41r, 42m, 56g.
elea: one, a. 56e, 51b, 80.
eli: dig. 29c, 2e, 48k.
elo: go into the bush. 66d, 51a, 7a.
elua: two. 57c, 66.
failua: to repeat. 65n, 52fh.
emi: this. 4b.
ena: to lift a canoe and launch it (or put it ashore). 22a, 55e, 65l.
ena, enaa, enaang, enaam: this, that, he, she. 54b, 41c, 11b, 42l.
ena: prep., with (instr.). 40b, 52g.
enaaua: be like that, do thus. 1k, 34h, 67n.
eo: lie down. 38b, 42m, 55b.
eoeo: a temporary dwelling-place. 59 notes.
eroasa: to cough deliberately. 67tv.
esu: back. 50c.
eva: marry. 57c, 65v, 42n.
faeva: to marry one to. 24.
evaeva: to hold. 65n.

F, H

fa-, ha-: causative prefix. See under the corresponding main word; where the main word begins with *a, f-* (*h-*) only is generally prefixed (*eva, faeva*; *atai, fatai*).
-fa-: infix, denoting completion. 41pw, 60c.
fabiu (plur. **lafabiu**): kinship term; grandchild, etc. 16n, 5d, 7d.
fafana: to go to kill birds or fish with bow and arrow. 52a, 60a, 8c.
fafine (plur. **lafafine**): kinship term; brother, sister, etc. 56a, 29a.
fafung: at first, first. 70 notes.
hagau: follow after (?). 48bc.
fagore: use an arrow to have speech with a *nitu*, to rock a canoe (of a *nitu* speaking = *ai*). 79b.
faiko: O.A. = M. *faio*. 21e.
faio: put, set. 56a, 52b, 22c.
fakake: see under *K*.
fakasi: an outrigger canoe. 47a.
hakavu: basket (of *pisu* ?). 67x note.
fala: shoulder. 66k.
falai: drill holes in a canoe-plank. 65d.
falefale: a temporary shelter-house. 35b, 7c.
falese (**falesea** ?): (song-word ?), meaning ? 18.
falifetafali: meaning ? 78a.
faloloi: sling a rope over something. 54f. 67b.
faluu sang: poor dear ! 67p, 1d, 13b, 8f. See also under *L*.
fama: first; eldest of set of brothers and sisters. 41n, 39c, 56g.
famanunu: see under *M*.
famata: place, village. 33b, 68.

famore : see under *M*.
famuri (plur. **fafamuri**) : youngest of set of brothers and sisters. 55h, 56g, 31e.
-fan- : see *-fang-*.
fana (**fanala** ?) : to aim at with bow. 67aa.
fantuntutu : see under *tun-*.
fantuu : see under *tu-*.
(1) **fanua** (plur. **fafanua**) : a fellow-clansman. 58b.
(2) **fanua** : plur. of *tiong*.
-fang-, -fan- : (1) one another. 40b, 27a, 66mh.
(2) emphatic particle. 45d, 8d, 67ce.
fangolomo : a game. 60c note.
faofi : cover up in stone cooking. 66cc.
faofo : leaves used in stone-cooking. 66aa.
fasala : a tree. 64a.
fasilu : be angry at not being given something. 25.
fasirou : to do thus. 54e.
fata : to go away. 51c.
fataling : recognize, know. 65b, 54e, 67a.
fatavee : song ? meaning ? 79b
fatei (fate ?), string-calendar, time fixed. 51a.
fati : to take away, drive away. 55d, 42m, 22g.
fatoiva : see under *t*.
fatutu, fatutuna : fat. 16dm, 8n.
faufaubo : put on, each side of one. 41v.
faufi : see *faofi*. 66cc.
faukai : to meet. 46de, 66m, 57c.
faulu : new-made. 66h.
fealau : which ? what kind ? 66mu, 45d, 65l.
fealo : sun. 22e, 18b, 9g.
fafealo : dry in sun. 46b, 35a, 22ef.
fela : cut up a pig. 48f, 34b, 67w.
feli : fire. 54a.
fenufenu : a kind of *nitu* in Bougainville. 19 note, 51 note.
-fero- : as infix, else whither, elsewhere. 50, 42n, 48mg.
feromata : song-word ? meaning ? 79b.
feropeu : other, different. 52fl, 57b, 39c.
fili : a made rope. 54f, 22l note.
fina : where ? whither ? 41n, 30a, 1n.
firong : a tree. 65b.
fisoso : to wriggle into (a swamp). 13c.
fitoko : stopper of a lime-gourd. 42k.
fiulu : bend in two. 68.
fogali : to take off. 62.
foku : shout out. 38b, 89g, 18e.
fole : weed a garden. 17f, 37a, 35d.
fonu : be full. 57a, 21c, 1bg.
fafonu : to fill. 42e, 1b, 38b.
fonuna : full. 16t.
fose : to paddle a canoe. 38a, 22c.
fotu : to go down, downwards. 55c, 37b, 13c.
hu, huu : (exclam. or call). 18de.
fuai : in *tafuai* = go inside, *ta-* = pass. prefix. 11.
fuana : nut, fruit. 61a, 21b.
fuane : to put inside a basket, etc. 46b, 21q, 57d.
fufuti : to take out. 42k.
fulafula : to fish with a rod. 01.
fulau : to fear. 43b, 40b, 48m.
funi : to hide (tr.). 55g, 48f, 1d.
fuo : to scrape taro. 29e, 9c, 67x.
fuoto : a net for turtle or pig catching. 7a.

G

ga : particle ; oftenest after first word in a sentence, untranslatable; at beginning of sentence = so, therefore. 47c, 20e.
ga is used with pronoun forms to emphasize pronouns : *gafa, gami, gai, gaina, gang*, etc.
gafulu : to come to an end. 51a, 32a, 29e.
fagafuli, fagafulu : bring to an end. 54a, 55f, 52l, 36f.
gagana : to go, come. 22a, 18b, 8a.
galia : (song ?) a big canoe. 77
galo : bring, carry. 67n, 49c, 21d.
galogalo : to put on the shoulders (?). 50g, 52e, 7c.
galugalu : made a crunching noise with the teeth, crunch. 65e, 6c.
gasu : drive away. 16p, 7b, 46e.
gatu : singing, dancing, and pipe-playing. 67w, 26b, 51a.
fagausi : set fire to. 35g, 34h, 17h.

gepi : stand in door and look in. 60a, 66k.
gereti : *geretinaang* = by the side of. 11d.
gevu : (song) = *rekona* (?). 76ab.
gofu : to boil on. 67bb.
golu : to eat flesh or fish. 65p, 45b, 48g.
golugolu : (*fanua*) man-eater, cannibal. 80, 66ff notes.
gomera : a fishing-net. 55a.
gorau : shell arm-ring. 42l, 57cd, 11c.
goreala : a bird. 21m.
gua : (song ?) = *kiniu*. 79a.
gua, guagua : to grind a stone-axe in making it. 11abc, 4a.
guasi : to wash clean. 1d, 9g.
gufe : to roll. 1c.
gumo : to capsize. 64b.
gurikai : a tree-rat. 50d.

H see F

I

i : to say, speak, do. 33d, 7f, 44cd.
ia : grasp at. 65n.
ia (iai ?) : joke with. 48a.
iana : fish. 55f, 52a, 43d.
iasi : get angry. 42b, 80, 48a.
faiasi : to make angry. 66d.
ifa (plur. laifa) : kinship term ; brother-in-law, sister-in-law, etc. 27a, 18a, 9d.
ifu : to play pan-pipes, blow conch-shell. 41t, 53a, 65s.
ikoti : O.A. = M. *'nkoti*. 21k.
ilailafa : lightning. 67q.
ilapa, ilapi : tie up pigs' feet before killing, kill pig. 51a, 67xy, 52e.
ilefe : to turn round to look. 61b.
iliu : arrow. 40b.
iloa (plur. lailoa) : kinship ; a fellow-wife of one husband, etc. 17e, 95, 67n.
ilofo : go down. 42l, 48f, 51b.
failofi : to take down. 44d.
ime : arm. 1a, 17c.
iole : call out, hail. 6d, 43c, 55f.
iolo : to grow. 22gk, 16bc, 9bc.
isa : to throw, throw away. 45a, 29c, 11b.
-isa- : infix ; at the same time. 58b.
isila : go further away. 66g.
isiobo, isiabo : O.A. = M. *pipilua*. 48l, 01, 8l, 71b.
isiuo : a bird. 71b, 79b, 80.
iva : soon, now. 35e, 33b, 17f.
ivai : now, soon, to-day. 37f, 18f, 35d.
ivu : to hush itself, of a baby. 76a note.
faivu : to hush (a crying baby). 76a note.

K

kabaika : a kind of basket. 20d, 57d, 37b.
kafako : bark-strips of *kalola*. 57g, 65h.
kafang : a stick for weeding a garden. 17e note.
kafuru : be angry ; anger ; 34f, 66h, 43a.
kai (plur. lakai) : kinship ; brother, sister, etc. 55a.
kai : canary-nut. 32a, 23a, 20c.
kaiela : walking-stick, staff. 30d, 66g.
kaika : O.A. = M. *aia*, no, not. 16m.
kaikina : O.A. = M. *aiina*, a little. 21h.
kairikina : small. 56g, 67p note, 29c.
fakairikina : make one's voice small. 52g.
fakake : bring forth child. 67z.
kakeapoku, kakeapuku : meaningless (?) words in a charm. 44bd.
kalato : draw out water, put water in taro leaf. 28b, 46d.
kaliso : a fish. 65h.
kalofo : the village meeting-house. 43c, 54d, 3h.
kalola : a tree. 35e, 42h, 66a.
kalusu : to skin taro. 67b.
kana : (song-word ?) war. 75b.
kanakana : share out food. 66ee.
kanaka : O.A. = M. *anaa*, cockatoo. 01.
kane : (song) = *kanega*, old man. 77.
kanega (plur. kakanega) : old, old man, husband. 62 notes, 22d, 21k.
kanegana : fat, big. 52d, 01, 40a.
kapa : to fall. 66a, 54f, 47a.

fakapa : to let fall. 42k.
kapakapa : (song) ? = *apaapa*. 7a.
kapasa : to peel off, pick up a stone. 35a.
kape : to open, take off. 28c, 15g, 66r, 67a.
kapu : O.A. = M. *apu*, a sea-creature. 23.
kaputa : to shut up (of a shell-fish). 60d.
bakaputamata : (song) = *suele*. 71a.
karafai : a food root plant. 17 notes.
karaka : left-hand. 01.
karakana : O.A. (?) = M. **karaka**. 01.
karati(a) : Old Fauru, or O.A.; meaning ? 23.
fakare : to hurry. 49f, 41v, 16p.
karekare : be the stronger. 50g.
karikariki : brownish (of a pig). 67w note.
karo (perhaps better **karou**) : green parrot. 36a.
karukai : a tree. 21a.
kasiai : = *kasiato*.
kasiato : a fresh-water shell. 55f.
kasisi : a shell-money. 12c.
kati : O.A. = M. *ati*, not. 16m.
katiko : stone axe. 4a.
kato : put a fishing-net in the water. 18c, 65m.
kau : cunnus. 55a, 38b.
kaukasolo : O.A. = M. *auasolo*. 66k note.
fakaulang : to clear ground of plants, etc. 41a, 41a note.
kavakavakaviso : ogre, ogress. 48h, 31b, 8f.
kavelu : catch hold of. 54f.
ke : hullo ! oh ! 67n.
kefaia : a wild yam (*alapa*). 66u.
kehu : O.A. = M. *ehu, efu*, playing-pipes. 41v.
kekeoaka : a bird. 03.
kekero : another name for the *kuau*. 11 note.
kela : O.A. = M. *ela*, to sing. 41s.
kelekuno : (song) = *piku, levolevo*. 79a.
kelete : go forward. 75a.
keno : sea, sea-water. 28c, 56d, 52a.
kenumara : a tree. 54e note.
kenumau : a tree (= *kengere*). 21g note.
keng : a creeper. 52g note.
kengere : a tree (= *kenumau*). 21g.
keo : a sore on the fundament. 41n note.
keoi : adj.; having a *keo*. 41n.
keroai : a wild taro. 66d.
keruku : (song or foreign ?) to speak untruly (?). 81.
ketau : a creeper. 66bb.
ki : (English), to open a box = M. *kape*. 21p.
kia : ornament or badge. 12c.
kiaari (**kiari** ?) : a tree. 40b note.
kiki : small. 79a, 67p note.
kimata : be punished. 50h.
fakimati : to punish. 52l.
kiniu : canoe. 4d, 55c, 65e.
koe, koge : hullo ! oh ! 65a, 32c.
kofisona : a very small hole in a rock. 6c, 63.
(**F** ?) **kokobui** : (Telei word ?) a basket. 18b.
kokong : taro. 42k.
kokope : to hide (intr.). 44d, 48d, 37g, 14f.
kokoto : to bite the head of a caught fish to kill it. 52b, note.
koloaka : a sea shellfish. 49a.
konati : to break, tear. 55b.
kopi : a bird. 48e, 21l, 01.
koputi, koputu : to cut. 15g, 43d, 54a, 60c.
kora : O.A. = M. *ora*, do wrong. 6d note, 4, 21f, 52m.
korare : (verb ?), be hungry. 66w.
korausi : to see a *nitu*. 19 notes, 51 notes.
kore : clay pot. 11, 59, 21e.
korino : tell a lie, do wrong. 2d, 54e, 55d.
koro : to peck. 66c.
fakoro : put something in (a basket). 45b.
(**F**) **koro** (?) : (Telei) = M. *au sana* (?), is there. 18c.
koso : blind. 42l.
kotukotu : song-sound; or perhaps = cunnus. 21f.
kuau : a frog (toad ?), also called *kekero*. 11a and note.
kubo : O.A. = M. *ubo*, lie with. 42m.
kufi : cave. 41n, 49b, 52g.
kui : baby. 29a, 8a, 01.

kuisa: hand-net, hand-basket. 37a, 33a, 16f.
(F ?) kukurang: = *'nto ropu*, give us a rope. 21h.
kukutu: the hair of the head made into a point. 02 note.
kulakula: to crawl about (of a baby). 8a, 01.
kuleba: (song) =*uriafa*, porpoise. 77.
(F ?) kunukununng: song-sound or Buim word ? 39b.
(F) kurarunoa: (Buim, prob. Telei) = M. *korausi*. 51c, 51 notes.
(F ?) kurukuru makarara: sounds; or perhaps words in some Buim tongue. 67aa.

L

la: upwards, thither. 48em, 49g, 67l.
la: then, next; probably is *ala* shortened. 49fg.
labua: a big basket. 21q.
lafa: to hit with a club. 14g, 52m, 66k.
lafi: yesterday. 1e.
lafilafi: (as verb) grow towards sundown. 46b, 41r, 43a.
lafulu: ten. 16e, 4c, 65r.
lagala, lagali, lagalagala: tell a tale. 23b.
lagalagala: talk, tale, words. 28a.
lagasa: fasten up somewhere. 54d.
laina: a point of land. 66l note.
laiti: rain. 42m, 22e.
lala: tree-branch. 56c, 54f.
lalaafa (plur. **laalaafa**): chief. 41a.
lale: day, (verb) grow day, (adv.) when. 39b, 46e, 62 notes, 70.
lama: then, when. 2d, 55a, 47c.
lami: (prob. song-word) = *lesu*, weep for. 79b, 81.
lapa: *lapa sana*, 21f. = ? *lapasana* (plur. of *apasana* ?).
lapu: to strike, kill. 41n, 56c, 54a.
lasi: take bark off *avesolo*. 65k.
lata: a wild yam. 06.
lati: pull up (as, taro) from the ground. 48b, 9c.
latu (**latú**): one hundred. 54a.
lau: to go in a canoe, to go. 62, 27b, 41x.
lau: then, now, next, when, if. 44a, 41at, 2ab, 56g.
lauku: a platform in a chiefship ceremony. 51a.
lauma: come here! come on! (*lau*). 56b, 30b.
launu: deep, deep water. 28b, 11a.
lea: name [(verb), to take as name. 26b]. 39b, 16l, 49c.
leako: a magical preparation. 67cc, 34b, 36d.
leao: prepared bark of *kalola*. 35a.
lefala: to boast, deny someone's powers. 66z.
lefe: come back, go off. 66f, 48e, 1n.
lele: open a house. 1e.
leo: (song-word ?) = *'nkoti*. 76a.
lepena: without food (?). 81.
lesolo: rot away. 65h.
lesu: (song-word) = *tai*. 75a, 76b, 71abc.
leva: to plant. 2a, 47c, 16b.
levana: a shoot or cutting for planting. 3h, 66b.
levaa: make stand up (same as *leva* ?). 67s.
levaki: to pinch. 6.
levolevo: tomahawk. 79a note.
lilaong: get hold of. 65r.
lili: bow-string. 8b. 03.
lima: five. 54f.
limau: crab. 44a.
lipo (**lipoi** ?): to run up to a place. 50k.
loa (plur. **laloa**): kinship; son-in-law, father-in-law, etc. 22f, 21f, 9t.
loa: a wild creeper. 02.
loai: wild, not domesticated. 54g, 34b, 68.
loana: to walk along the shore. 66l.
loaloana: a walk along the shore. 66l note.
lobiuro: not to know. 67bb, 71d, 75c.
loe: leaf. 44b, 40b, 6d.
lofeana: the cord at top of *fuoto*. 7a note.
lofi: leaf of pepper-creeper. 78a note.
lofo: come out of a house, climb down, fly. 46g, 36e, 24.
loga: to weed a garden. 53a.
logana: the top of. 39b, 22b, 20d.
loi: string made by rolling bark-fibre on the thigh, to roll the fibre. 65k.

lokaloka : a plant used for personal decoration. 07, 31c.
falola : put dead pigs on a *lolang* to carry. 7h, 67z.
lolang : a stick on which to carry killed pigs. 7c, 67z.
faloli : (song) = *faivu*. 76a.
lolofo : come, go, into. 38b, 33b, 3b.
falolofi : bring inside. 36bc, 23b.
lologolo : to feel cold. 55c.
lomenu : song-word (O.A. ?) = in the midst of the sea. 71a.
lomo : take. 6c, 18d.
loto : earth for ornamenting (*ulo*) the hair. 56g, 9g.
lua : neck. 60d.
lualua : few, little (adv.). 48c, 37cg.
lufu : to dive. 55f, 58a, 11c.
lugita : lean. 16d.
lulu (lului ?) : heap up firewood round a pot. 11.
falulusu : sprinkle on the ground. 45b.
luti : refuse to give. 1c, 39a, 22h.
faluu : not to kill, pity, spare. 65s, 66e.
faluu : in *faluu sang*, etc.; see under *F*.

M

-m : see *-ng*.
-ma, -ama : hither, thither, see *-ama*. 2a.
mabuala : name of a spring, also common noun = a spring. 65t.
mafaiaang : my = *sagu*. 66d.
magero : (song) = *mamaifa*. 76a, 77, 78b.
magota (plur. **mamagota**) : old woman, wife. 9s, 62, 40a.
maguili : a fish. 55f.
magunu : deep thunder. 41n.
magurutu : stick thrown in the *fangolomo* game. 60d.
mai : to be ashamed. 66c.
maikona : (song) = *lofi*. 78a.
maita : I (we) don't know. 15d, 66dd.
mako : to become cooked. 56a, 52b, 66p.
famako : to cook to a finish, (adv.) altogether, very much. 17c, 56a, 52b, 66bb.
makona : (adj.) cooked, ready. 51a, 9e.
makoi : find good. 41v, 67f, 12c note.
makomako : a Jew's harp-like instrument. 34b, 5a, 53a.
makotoa : a canoe-part. 65g.
malafunu (plur. **mamalafunu**) : a chief's wife. 9d.
malasu : to rest. 60c, 37a, 30c.
famalasu : to make to rest. 76b.
malau : refuse, be unwilling. 22c, 43a, 40a.
malava : be or grow tired. 39a, 30b.
māle : be bitter to taste. 67e.
măle : (independent or infix) again. 15b, 45c, 39c, 17a, 12c.
(as verb) do or say again. 40a, 15c.
malei : opossum. 49d, 8c, 66r.
malioto : put on round waist. 57de.
maluke : see *uriang maluke*.
maluna : soft. 66aa.
mama : first, be first. 41ab, 21l, 37f.
mamaa : heavy. 67z, 20d.
famamaa : to sing in deep voice. 52f.
mamagoria (plur.) : dwarves, pygmies (in Bougainville). 67z.
mamaifa (plur. **mamamaifa**) : woman of chief's rank. 31a, 30b.
mamata : wake up, look out. 39a, 46eh, 49f.
mamatana, mamatani : look out, be wary. 29c, 67g, 55b.
manai (plur. **lamanai**) : kinship term; in blood kinship = sister's child, mother's brother. 29a.
manato : arrow made from sago-palm fronds. 8b.
mane : = *maang e*, ho ye ! 75b.
(F) **manitogo** : a class of Bougainville *nitu* = *fenufenu*. 19 note, 51 note.
manua : eagle. 46e note.
manua : a sore. 41n note, 30a.
manualai : a sea-bird. 20a.
manuale : male, a man. 29a, 40a, 37c.
manuka : O.A. = M. *manua*, eagle. 01, 46e.
famanunu : be quiet. 16e, 65e, 45d.
(F ?) **mapelamapelani** : dance (?). 80.

maraka : bird (general). 42n, 60c, 21l.
marala, mamarala : look upward. 48m, 42l, 22d.
marala : leave a place and go elsewhere. 66x.
maramaraka : (adj. ?), many, much, plenty. 66e note.
maralo : stone used for stone-cooking. 42g, 15g, 66bb.
(F) **maramo** : probably should be *baramo*, which see. 58 note.
maranatu : a fish. 56a.
mari : a basket-kind. 46a.
marigu : a bay. 57d note.
(F) **masi** : (Telei) = M. *ifa* (?), sister-in-law. 18b.
masiang : adv. ; till tired. 49f.
masini : blood. 55c, 52k, 15e.
masimasini : red. 48c, 8h.
masuru : see *nasuru*.
mata : eye. 42l.
matana : door, top of a pit, reef-passage. 32b, 65t, 49g.
mataele : to look up. 70.
matasulu : (song-word ?), a tear. 71c.
matate : to come up after diving, etc. 47b, 52e, 21a.
matau : right-hand. 01.
mate : to die, be sick, be tired. 62, 61a.
famate : to kill. 46h, 54b, 35g.
matena : dead. 66ff note, 48g note, 66q.
matinale : a season in the year. 1a.
mato : pool, lake. 60b notes.
maula : to hurt, to pain. 63, 48h, 23b.
maumau : a palm. 8b.
maura : a chief's garden. 67q.
(F) **maurugu** : (Telei and ? Molafe) = M. *tunupa*. 54 note.
mauti : hard, fast shut. 16r, 22a, 21k.
famauti : to shut fast. 16q.
mauto : a basket-kind. 1b.
mava : O.A. = *mafa*, I. 42m.
mea : big hole, pit. 42k, 2e, 48k.
-mea- : infix, making a plural. 48a, 66g, 67k.
-meka-, -meko- : infix, till tired, for very long time. 47b, 37d, 39a.
menika : (adj. ?), much, many, plenty. 66e.
meo : mud, clay. 65e.
mera : bring, take with. 16c, 55g, 47c.
mesola : a sandy-beach. 49a, 23a, 70.
mimisi : a shell-money. 57d.
mina : empty, deserted. 20e.
Minomino : the proper name of Soi's canoe. 65l.
misi, nisi : song-sound, or song-word (meaning ?). 56df.
moamoa : get cool, or cold. 42g.
(F) **mogubai** : (Telei) fishing-net used by women. 18c note.
moi : firewood. 46b, 66aa, 67y.
moisuru : one kind of taro. 56a.
molamola : a leaf (or plant ?). 01.
mole, molemole : do wrong. 37h, 29d, 14g, 15f.
moloani : get wet from rain, weep. 72c note.
famoloani : to wet (of rain). 72c.
mome : place where a dead body has been burnt. 54b.
momolu : = *kasisi*. 78a.
mona : for no particular reason, or purpose. 57f, 47c, 48h.
famore : not to hear (?), forget (?). 79ab, 44ac, 78b.
vamore : (song) = *famore*. 78a.
famorena : (adj. ?) forgetful, heedless (perhaps song-word). 81.
(F ?) **morokankaga** : (song-word ; Bougainville ?) a species of *kokong*. 13ac.
mosina : stinking. 02.
mua : club. 52l, 14g, 02.
muku : to swallow. 55f.
muna : speak, show presence by speech. 48l note.
munamuna : stir, move about. 48l, 1l, 30d.
murimuri : afterwards, later, behind. 37f, 42e, 39c.
murimuria : = *murimuri*. 65m.
Murila : the moon's black markings. 21h, 21 note.

N

nafu : to bury. 6d.
naga : to roast in the fire. 33d, 22f, 13a.
naganaga : (adj. ?) roasted, (subst. ?) roast food. 25, 25 note.

nagati : ask. 55e, 56b, 48g.
nago : to touch. 17f.
naika : *tiga n.* = from a distance. 54g, 52k.
nakia : a plant. 67t.
name : sago-palm. 8c, 66ff.
-nana : suffix, equivalent to copula. 42l, 1be, 35d.
nanabuka : O.A. = M. *tatabua*. 21c.
napunaapu : (song) meaning ? 7a.
nasi : pull, draw. 52l, 23b, 21h.
nasuru, masuru : song-word or sound ; meaning ? 56df.
natu : a tree. 24.
natu (plur. **nanatu**) : kinship term, in blood-kinship = child, son, daughter, etc. 29a, 57a, 67a.
navi : the groin (swollen groin ?) 66m.
(F) nenenggu : (Rubiana) = *totogu*, my leg. 72b.
neneo : tell, ask. 52e.
faneneu : tell, ask. 67ab.
-ni : song-form for *-a* (?). 80.
nie : a tree. 66aa.
nife : snake. 43b, 38a, 67a.
nifo : tooth. 65h.
niga : betel-nut, betel-palm. 38a, 20b.
-nina : suffix, = *-nana*, it is, is. 37e.
nitu : any supernatural being, especially a ghost. 51c, 18a, 33d.
niunu : coconut-tree, coconut. 55df, 67y.
noboto : give something to each of a number. 41t.
noi : not to know or be able. 1d, 66st.
nono, noni : hear, listen. 48e, 42m, 30d, 53a.
nono : mosquito. 68.
nuasi : put or take someone, something, in a canoe. 66h.
numa : house. 42e, 43b.
nunu : shadow, reflection, soul. 22d, 21a.

'N, NG

('**n** : denotes *n* with a dull vowel-sound before it, stressed *n*.)
-ng, -m : particle; added to the first of two names gives the meaning ' and '. 7d.
'na : there you are (in giving something). 32b, 18f, 17g.
'nai : there, here, thither, hither. 52k, 55e, 56c.
ngai : O.A. = M. *eang*. 41 note.
Ngaingai : name used by Mono-Alu people for the Old Alu tongue and people. 41 note.
ngaingaiua : O.A. = M. *enaenaaua* do thus. 71d.
ngale : to find good. 41v note.
ngana : O.A. = M. *enaa*. 42m, 21e, 41r.
nganau : O.A. ; to do thus. 41rs.
ngangaua : O.A. = M. *enaaua*, to do thus. 34h note.
'nau : over there, thither. 47b.
ngeng nge : sound of a baby crying. 50f.
'nka (plur. **la'nka**) : kinship term ; mother, etc. 13abc, 9c, 67b.
'nkoto, 'nkoti : take hold of, take. 29b, 65n, 54f.
'nto : give here ! give me ! 35f, 42l, 55c.
(F) ngungumem : (Buim, prob. Telei) = ? M. *enaaiti*. 51c, 51 note.

O

ō : to cough. 67t note.
o : yes ; all right. 43d, 2e, 60d.
oa : to drink. 03, 60b, 37d.
oa : wind. 44a.
oa, oang : that, that one. 37c, 54e.
oai : to do thus. 1e.
oana : song-word, see 72a.
oang : see *oa*.
oaua : therefore, thus, do thus. 46g, 23b, 18a.
oauaang : that is why, therefore. 16o.
oe : talk about me, thee, etc. 8ek.
oe, oge : interj., hullo ! etc. 31b, 65r, 38c.
ofa : hole. 63.
ofo : to keep quiet. 45c.
ofu : come out into the sea. 55c.
ofu : take the outer skin and fibre off a coconut. 10a, 55e.
oge : see *oe*.
ogi : a carving, cutting, mark. 70.
ogo (ogoi ?) : cover up a pot with cooking-leaves. 11.
oko : drum. 43c, 16n, 9m.

okoto : take hold of. 52a.
olana : see *oolana*.
olatu : forbidden, sacred, an object of awe, taboo. 66ff, 51c, 47c, 67ew.
ole : hang something up. 46a, 45a, 17a.
oleole : a rope in a house on which to hang things. 17bc.
olega : cultivated betel. 78a.
oli (?), **olioli** : to scrape coconuts. 67y.
oli : mouth. 42f.
olina : roof-support. 29c note.
olo : hill. 10a, 66k.
olomo, olomi : to throw; weave (a net). 11d, 10a, 65hk, 41af, 15f.
olova : *ea olova* = to there, part of the way. 55e.
olovana : midst, inside. 35a.
olovanaang : within, inside. 42k, 1l, 30a.
ona : to get caught. 7c, 65h.
onogu : know. 29d, 6b, 35f.
onsala : a tree. 26a.
oolana (**olana** ?) : the smell of something. 52k, 60b.
opi : to spew. 15e.
opu : adv. only. 35d, 34f, 6d, 66dd.
ora : a mistake, be mistaken, lie, do wrong. 50b, 29b, 43d.
oro : to go and fetch. 42k, 34a.
osi : to cut. 45a, 41s, 38a.
osiri : the bark-strips on *kalola* when they are black. 35a.
osompeu : all. 65r, 52b.
osong : all, the whole. 41w.
oto : hang up. 22c, 33a.
ovala, ovali : to break. 18cf, 66g, 21q, 15f.
ove : meaning ? 42d.

P

paaubu : a vegetable product (?) formerly worn as ornament. 57g note.
paena : place where two paths fork. 50b.
paepae : to fork. 47c.
paga : to split lengthwise. 8b, 65d.
pagi : to clear ground by breaking off growth, etc. 41g.
pago : armlet (made from grass, string). 55g note.
pagolo : the arm (above elbow ?). 55g.
paipa : (English), pipe. 77.
paite : be angry, be sick, be no good. 25, 65m, 51c.
paitena : bad, evil, sickly. 16c, 13b, 56c.
pakimigu : meaning ? 78a.
pakusi : axe. 43d, 54g, 47a.
palo (**paloam** ?) : O.A. ? meaning ? See *akare*. 71b.
palolo : to come ashore. 66g.
papala : (adv.), from, to, near. 44a, 38b, 41 note.
papalana : side of. 29d.
papasu : take down something hanging up. 45a.
para : look like, be like. 40a, 18b, 72a note.
para : to sound, try the depth of. 67d.
parele : roof. 20e, 9p.
parolo, paroli : keep leg or arm unbent, stretch it straight. 21c note, 54f.
pati : gather, pick. 55e, 61a, 32a.
patong : around. 67a.
patu : stone, rock. 66g, 55e, 11a.
pau : prick, transfix. 66g, 50f, 55d.
paua : taro leaf cooked as food. 28b.
paunaang : at (to) the foot of. 51b, 38a, 21b.
paunu : push into, pierce into. 29d, 55c, 60d.
pausai (**pausae** ?) : rock, stone. 41l.
pausape : stone, rock. 42g, 55f, 63.
pausi : leave, leave behind. 33d, 49g, 30b.
(F) **pautu** (**pantu** ?) : (Buim, prob. Telei) ; see 51c.
peala : to dung, defecate. 3b, 48e, 18d.
peko : to want, wish. 31b, 43b, 55a.
pepele : to fish with a *sorau*. 55a, 18b, 42d.
perasale : a shell-money. 12c.
peta : land, ground. 66a, 1c, 61b.
peu : (1) thing, business. 29b, 67sw, 48g; (2) there is, there are; is, are, there. 43d, 1e, 54e; (3) making adjectival combinations. 34bc, 30b, 22l.

piala (pi'ala) (plur. **pipiala**) : kinship term; in blood-kinship = first cousin. 71a.
fapiedi : leave something for someone. 67z.
pikoso : see *pisoko*.
piku : tomahawk. 07, 79a note.
pili : to make a *tavali*. 65n.
piloa : the taro plant. 66c.
pinai : footprint. 52k, 66g, 67k.
pipilua : dead body of one killed. 48g, 66ff note.
pipisi : to tie. 64a, 16r, 66cc.
pipisiana ; his fastening. 66bb.
pirite : a bird. 21qn, 9n.
pisoko : cut off a young branch from old creeper. 65dg.
pisu : a pudding of taro and coconut-oil. 8e, 48a, 22f.
pitoko : to drip. 46d.
bapitoko : O.A. to drop, let drip. 71c.
poa : bend leg or arm. 21c note.
poa : path, way. 32a, 1c, 33b.
poapoana : place behind knee when leg is bent. 21c note.
poata, poati : break through. 47b, 46d, 65m, 60c.
poau, poapoau : ogre, ogress. 9n, 46e, 48b, 16g.
poele (**poile, poili**) : gross insult. 65ab, 67c.
poga : to cut. 41s, 67x.
pokapokani : O.A. = M. *poapoani*. 21c.
polanaang : underneath. 2e, 18e.
polee : get with child, become pregnant. 49b, 57a, 61a.
popo : a bird. 21m.
poloi (**polo** ?) : cover up, to make a *samate*. 66r, 48k, 6d.
popoa : to make a noise, to sound. 67l, 65t, 53b.
fapopoa : make to sound. 9m, 6c.
pora : to cook by putting in the fire. 60a, 44a, 49e.
porau : to name, to fix a time. 67m, 3 note, 57b.
(F) poreenta : (Buim, probably Telei) ; see 51c.
poro : (1) come into being, be born. 45c, 1m, 29a ; (2) denotes possession. 66d.
faporo, fapori : bring forth, bring into being. 66w, 49b, 12c, 57a.
vaporona : O.A. = M. *faporona*, to make fruitful. 66ps.
porofaulu (plur. **poporofaulu**) : young man. 62 note, 8a.
posa : to break; see also *taposana*. 55e, 8e, 66n.
posa : the giant clam. 56d, 60c.
posala, posali : to get hot, be hot. 11, 22l ; 38c, 67e.
pota : pandanus-palm. 67d.
poto : tie, make fast. 27b.
potulu : spear. 40b, 52g, 14g.
puai : betel-lime, gourd for holding it. 42kl, 20c.
pula : to put something on as personal decoration. 26b, 13b.
pulapula : personal decoration (leaves, etc.), to put such on. 48a, 57g, 31d.
puputu : a tree. 56b, 06.
purasa : to spit copiously. 66v.
pusaka, pusaki : to slit up something. 55g, 22g.
pusu (**pupusu** ?) : break up. 65l.
puti : to pluck. 71c note.
puu : take one's fill of food and drink. 37d, 30c, 21c.

R see D

S

-sa- : infix; together, at same time. 41c.
saboro : a piece of pig's flesh. 37e note.
sae : to go up ; as adv., on top, above. 66d, 67c, 55c, 37ac.
fasae : make to come up. 42l, 11c, 13b.
safili : come out. 43c, 42f, 31e.
fasafili : bring out of. 57g, 29e.
sagu, etc. : possessive = my, etc.
saiga : garden. 43a.
saketi : pick, pluck. 38a, 65v.
sakete (?)
sakopoa, sakosakopoa : meaning ? 50d, 50d note.
salaka, salaki : look for. 52k, 15c, 11b.
salala : thunder. 67q.
salasalala : light-crashing thunder. 41 note.
sale : come to life, not to die. 42f, 59, 9b.

salena : alive, living. 54c, 47c, 51a.
salee : make a canoe-race, win a race, paddle ahead. 65l.
salesalee : a race, to race. 22a.
sali : to tell, say, talk, words. 3g, 67mp, 44a, 46a.
salisali : to speak human speech, bid. 9p.
salofo : sweep up leaves by hand and burn them. 9a.
samali : a leaf used for smoothing. 35a.
samate : to set a pitfall. 50h, 48k note.
samoai : a man-eating fish (used as name for a canoe). 75a.
sanaka : flesh or fish-food. 42b, 23a.
saori : a tree. 65f.
sape : wooden bed. 42, 2e, 1d.
sapesape : house raised on piles or posts. 44b note, 46g note.
sararang : pandanus leaf, mat made of pandanus leaves. 38a.
sareku : look for. 11d, 48l, 1e.
sarumu (?) : tie the *asama* put through canoe-planks. 65d note.
sasapale : work at. 29b.
sasau : to wash anything. 48c note.
sansasauang (**sansasauung** ?) : a place used for regularly washing things in. 48c.
sau, sausau : gather together. 41a, 49b, 21g, 66ee.
sau : (same word as last ?) clear the ground with a knife. 41g.
sauai : noise made by the clinking shells of the *botre*. 77.
saunu, sauni : gather. 49a, 1a, 61a, 46f.
savulu : stamp with the foot. 54c.
seala : shallow, shallow water. 67d, 55f.
sego (?), **segosego** : pick up *kai* nuts. 1ae.
segoroma (**seguroma** ?) : go inside the *kato*-rine and frighten the fish into the *sorau*. 65m.
segulu, seguli : to stand on, ceremonially, to step on. 48fm. 51b, 6d, 7b.
(F) sēli : (English) sail. 79a.
selo : to cook by boiling. 46b, 1k, 3b.
seoseo : stop (of rain). 23b.
sese : to hunt *malei*. 36a.
sia : to make water. 39b.
siasia : (song-word) = *fanua*, crew of a canoe. 75a.
siarua : unmarried men's house. 02.
sibisibi : as subst., natives of Solomon Isl., dark-folk. 67w note.
sibubuu : a wasp. 7a.
siburi : conch-shell for winding. 43b, 36ad, 65s.
siete : to buy food. 66c.
sifala, sifali : to make a *sisifala* to one's *nitu* for something. 22a, 65l.
(**sisifala** : an offering of food to *nitu*.)
sigala : adultery (with married woman), to do adultery. 5cd.
sigali : to do adultery (with married woman). 5ab.
sige : pour out, pour over. 60c, 28b.
sigesige : a sea crustacean. 6b.
sigeti (**sigati** ?) : peel off. 39b, 26a.
(F) sigeti : (Rubiana) = *maula*, to hurt. 72c.
siing : a tree. 22d.
(F) sikuna : (English) schooner, vessel. 77.
sila : be cross, be angry (of a woman). 67ps, 34f note.
simo : = *gatu*. 29f.
(F ?) sinaato : (foreign or song-word) = *atele*. 37dg.
sindrofo : to smell (intr.) (?). 52k.
sinigi : brown-red, of a pig. 67w.
singso : meaningless (in Mono) word in a charm. 44bd.
sio : steal. 53a.
siopa : the liver. 7e.
sipo, sisipo : a place swept clear of leaves, etc., ground cleared by man; to sweep the floor of a house. 8h, 48d, 42c.
siputa : get wet. 55c.
sirikiana : high-water. 08.
sisi : to break wind. 02.
sisiako : a land-crab. 10b.
sisile : bathe, wash. 9g, 48d, 1d.
sinsisileang : place where people regularly go to bathe. 48d.
sisinono : warm oneself in the sun. 9g.
sisio : exclamat., keep quiet ! be silent ! 67k.

sinsisiuang : probably O.A. = *sinsisileang*. 48d note.
(*sisiu* O.A. = M. *sisile*).
sito : the end-piece (at stern or at bow) of a canoe. 65f.
siuru : a small hill. 78b.
siusiuo : exclamat. showing wonder ; how wonderful ! 57g.
sō (perhaps better written **sou**) : crane, or (more likely) heron. 60c.
so, soa : yes, indeed, well. 1k.
soa : take, get, look after. 49d, 43a, 54b.
soboau : heavy wind, storm. 41n.
sofa : wait, wait for. 47b, 57c, 8n.
soi (plur. **sosoi**) : (1) orphan, (2) one not of chief's rank. 8ad, 4b, 65a note.
soianai : song-word (?), meaning ? 72a.
soipa : a hard dark stone, black (of a pig). 66aa, 67w note.
soku : arrive, reach. 21el.
fasoku : bring. 49c, 52b, 38c.
solo : get rotten. 66c, 28a.
solona : rotten. 42h.
solo : only. 48c, 37e.
sololo : fall down. 2f.
soma : (1) to end (tr. and intr.) ; the end. 47c, 41r, 26b, 31e ; (2) very, quite. 8d, 40a, 34b.
Somapauboho(a) : (name of a place). 67fz.
sooto, sooti : to shoot (with arrow, spear). 8c, 61b, 14g, 41g.
sorau : a fishing-net. 65h.
soriage : (song-word), to come away to another place. 71b.
soso : a river (perhaps bigger than *atele*). 59 note.
soso : head-dress, eye-shade. 02, 05.
sou : see *sō*.
sovele (**sovale** ?) : fall down a pit. 48m, 49g, 18f.
sua : pour down (of rain). 42m, 60a, 23b.
suala : grow up (of itself, uncared for). 66b.
sualo : (song-word) = ? *tivomang*, (we are) alone. 72a.
suele : to sleep. 42a, 41p, 49f.
fasuele : put to sleep. 41w.
suio : a bird. 21m.
sule : scrape or plane down a tree-trunk, etc. 52l.
suma : bone. 46a.
sumee : put on shoulder to carry, lift up. 38c, 30e, 29b.
supi : a bamboo comb worn in the hair. 18e, 66a, 67d.
supu : become ready, done. 65e.

T

-ta- : passive infix or prefix (showing action or state). 66g, 68, 64c.
tae (**tai**) : dung. 7e, 14b, 65g.
tatae (**tatai**) : dung. 14b, 18d.
tafuai : see under **F**.
tage : song-word, or sound ; meaning ? 56e.
tagi : come near to. 9s, 42k, 48m.
fatagi : bring near. 1h, 65t.
taginai : near. 35e, 55e, 70.
taginainang : near. 48e.
tai : weep. 42a, 62, 55a.
taiem : ? O.A. = ? M. *em*, thy (or perhaps *tai* is only song sound). 52c–h.
takeli : take off the leaves in stone-cooking. 66ee, 22l.
tala : war, a chief's people. 45d, 41a, 36a.
tala : to beat a drum. 43c, 55h, 16n.
talaiva : plur. of *batafa*.
talapana : without working, without trouble. 66w.
talasi, alasa, alasi : chop with an adze. 65b.
talu : (1) to bring forth children, etc. 34a, 16a ; (2) by origin, time of old. 50a, 19 note.
tamari : food taken on a journey, the food burnt with a corpse. 32b note, 48a.
tana : ear. 42f.
tanai : put one's hand into a hole. 18c.
tanauge : twenty. 54d.
tāne : fence to a garden. 9a.
tano : make, do. 29b, 8b, 40a.
tanutanu : a maker (as epithet). 66ff, 66 note.
tanolai : very great, huge. 15d, 41r.
tang : exclamation in throwing a spear, cutting. 01, 16s.
tao : cook on hot stones, cover with leaves in stone-cooking. 66z, 22l, 15g, 66cc.

taofe (taufe) : to fall (of a tree). 54g, 4d.
fataofe : to fell a tree. 21g, 4d.
taufena : that has long fallen (tree). 65h.
taofo (taufo) : mourn one dead, bewail one dead. 31e, 54a, 15e.
tapoi : to be many. 30a, 28a.
fatapoi : to make to be many. 28a.
tapoina : all, many, much. 45c, 65r, 66ee.
tapoisi : run back, run away. 54c.
tapokamerai : the concave side of elbow when bent. 21c note.
tapong : acting as, for, as, as substitute for. 65k.
taposana : adj.; broken; see also *posa*. 66h.
tapue (tabue ?) : make a whirring noise with the wings. 54c.
taro : (with possess. suffix always) because of, for, concerning. 42a, 47b, 1d.
tatabua : upper part of the leg, thigh. 21c note.
tatagu : hasten, run. 23b, 16p, 41cx.
fatatai : nearly to finish something (?). 67x.
tatalai : to face somewhither, or something. 50ck.
tatano : a feast, to hold a feast. 37e, 36a, 67z.
tataru : work, task, custom, wont. 40a, 22f, 20b.
tati : begin, set up. 41r.
tau (plur. latau) : friend. 38b, 30f, 16q.
tau : follow, track. 52k.
taufena : see after *taofe*.
tauii (plur. aanana) : child, slave. 41n, 56e, 49a.
taulu : = *olina*. 29d.
tauni : to fall on. 4d.
taupo, taupi : to upset, let drop. 54c, 46f, 42l, 48m.
tautalu : (song-word) = *taugu*, my mistress. 78b.
tavali : a wooden staging in a house. 52g, 03, 65n.
tave : call out in answer to a call. 48l, 6c, 8n.
tegese : stand, stand up. 55f, 49g, 34h.
teketeke : bridge. 46f, 51b note.
tele : to give. 42l, 40b, 1f.
tele : (song-word ?), meaning ? 79a.
tere : look after, care for. 8a, 37b.
tete (plur. latete) : kinship term (totemic and blood); grandmother, woman's mother-in-law, etc. 5a, 8a.
tete : ladder. 51b.
fatete : lie close together. 65s.
tetele : to cross a bridge. 51b note.
tia : belly, womb. 60c, 21d.
tianaang : prep.; inside, within. 66r.
tia : adv.; now then ! do ! 3b, 66g, 41x.
tiale : to play, sport. 8d, 49c.
tiga : from. 42d, 41x, 32b.
tigeno : a bird. 21l.
tikoni : look down at. 66h.
tilo : watch for, look out for.
timutimu : (song-word) meaning ? 7b.
(F) tininggu : (Rubiana) = *uligu*, my body. 72b.
tio manube : a fish. 52b.
tiong (plur. fanua) : man. 2a, 22d, 43b.
tiong solo : a man in his prime. 01.
tipeli (tipeling ?) : shake off something. 56g.
tipini : hunt wild pig with a *fuoto*. 7a.
tire : stick like a spear thrown at trees in sport. 41a note.
tiretire : to throw *tire*. 41a.
tita : caulking; the fruit of a certain creeper, the cement made therefrom. 65eg, 22a, 3a.
-titi : particle; strengthening idea of repetition or duration (?). 1g, 66st, 81.
tivo : by my (thy, etc.) self, of own will, alone. 46a, 2ef, 54bd.
fativona : make to be alone. 76a.
toa : a pudding made from nuts. 66r.
toala : come up (to the surface ?). 55c, 71c note.
tobo : *kalola* leaf used to line basket of *pisu*. 29e, 67x.
tofu : sugar-cane. 66d.
togomi : to swallow. 58b, 15d.
togoro, togori : to pull up (as with a stick). 66g.

toitoi : banana (in general). 42k, 47c, 58a.
fatoiva (fatoiiva) : to show (for information). 65f.
toka : follow a path, go after 46f, 67aa, 52l.
toko : O.A. = M. *too*, go to a place. 41x.
toko : song-word or sound ; meaning ? 56d.
tola : grow strong, with roots. 9b.
tolafa, tolafi : to taste. 28b, 22f, 3b.
tolia : to dance. 55h, 57g.
toloo : eel (fresh-water). 43d, 51a.
(F) tomehŏka : (English) tomahawk. 40b.
(F) tomoko : (Rubiana) = M. *galia*. 77 note.
(F ?) tomosi : (Bougainville ?) song-word ; meaning ? 13c.
toniga (plur. **totoniga**) : bought slave. 56b, 48d, 8h.
tong (to ?) : give or put another instead. 13b.
too : head, hair. 9f, 1k, 65d.
too : go to, go after, meet. 42d, 48ac, 52e.
tore : say, ask. 1e.
toriki : = (more usual) *gatu*. 41s.
fatoro, fatori : to heat, burn, kindle. 42g, 44a, 66aa.
toroki : meaning ? 24.
toto : speak true. 44d, 36e, 21g.
totona : true. 65g, 67pvx.
toto : leg, foot. 54f, 1a, 58a.
totogolo : walking-stick, staff. 41x.
tu : knee. 54g.
tua (plur. **latua**) : kinship term ; in blood-kinship = grandfather. 41s, 66m.
tuatua : the proper, right, true. 65kl.
tuala : (of a canoe) put in at. 22b.
tuatuanu : (song-word) meaning ? 7a.
tubo : plant two *tubotubo* in ground to fasten the *fuoto* to in *tipini* hunting. 7a.
tubotubo : two sticks set in ground in *tipini* for *fuoto*. 7a note.
tuburo (tuboro) : a long-shaped betel-nut. 78a.
tufa : a creeper (?). 01.
tufala : a canoe-plank. 65d.
tugafa : ashes. 66a.
tui : swell out. 60b, 38b, 21d.
tuiuma : = *oko*, drum. 55h.
(F ?) tukena : song-sound (foreign word ?). 78b.
tulali : string a fish through gills and mouth to carry. 52a, 6a.
tulu : go ashore out of a canoe. 38a, 4b.
fatulu : to put ashore, bring ashore. 65t.
tumulu : stump of a tree. 55d, 53a, 01.
tunetuune, tunetune : (song-word) meaning ? 7ab.
tungkesia : a taro-kind. 9c.
tunupa : a lizard. 54 note.
tupa : feed an animal. 52c, 36a, 34a.
tupa : (same word as last ?) to make a hill of somewhere. 66k.
turu : look down at something. 70
tuntutu : in *ifantuntutu*, became whole again. 15g.
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utu : head-louse. 18d, 6c.
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afuafu : 03 (young coconut).
alapa : 2, 3, 66 (yam). *dioscorea sativa* ? G, p. 302.
aloaga : 64 (Simbo : *panakai* ; food plant).
asama : 65 (a creeper). Sp. of *Lygonia*, G, p. 148.
aulu : 65, 01 (a bamboo kind).
avesolo : 65 (a creeper). Probably a species of *Lyonsia*, G, p. 154.

baleo : 33 (breadfruit). *Artocarpus incisa*, G, p. 84.
bena : 65 k 6 (= *aulu* ?).
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eala : 65 (tree). Common *caryota* palm, G, p. 88.
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Printed in Great Britain by Stephen Austin & Sons, Ltd., Hertford.